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NEW YORK CONCERT YEAR OPENS WITH RUSH OF EVENTS

Song Recitals, Violin Recitals and
Orchestral Music Offered in In-
augural Week—Paderewski Ill
and Unable to Give Scheduled
Aeolian Hall Recital—Melba
Warmly Acclaimed at Her Re-
appearance After Three Years
Absence—Kubelik and Maud
Powell Recitals

CONCERT activities in New York got under way with something of a headlong impetus during the early part of this week. They began on Sunday afternoon in Carnegie Hall with a song recital by Jenny Dufau, a coloratura soprano. On the evening of that day came the first exhibition of violinistic art of the season when Jan Kubelik was heard at the Hippodrome, while Maud Powell furnished the second Tuesday evening in Aeolian Hall. A vocal and orchestral concert in commemoration of the Verdi centenary was offered Sunday evening in Carnegie Hall by the Italian Philharmonic Society, while on Tuesday afternoon Mme. Melba faced a New York audience in the same hall for the first time in three years. She was assisted by the New York Symphony Orchestra under Walter Damrosch.

Had all things worked according to schedule the piano would also have enjoyed representation in this medley of concert events. But the Aeolian Hall recital of Paderewski which had been arranged for the afternoon of Saturday, October 18, was necessarily postponed because of the attack of grippe to which the pianist had succumbed several days earlier. His illness further necessitated the cancellation of engagements in Detroit, Toronto, Ann Arbor, Erie and Buffalo. According to latest reports, Paderewski is considerably improved at the present writing. His first New York recital is now announced for Saturday, November 1, in Aeolian Hall.

Paderewski could scarcely have attracted a much larger audience than that which greeted Mme. Melba in Carnegie Hall last Tuesday afternoon. The great soprano's program was not extensive—it consisted in its original form of the "Mad Scene" from "Hamlet," Duparc's "Phidyle" and "Chanson Triste," the "Ave Maria" from "Otello" and "Voi che Sapete"—but before the audience dispersed she had doubled this list with encores. The delight over her singing was unrestrained and there was endless applause and abundant flowers.

Altogether Melba was in better vocal condition than when she last appeared here. The voice is naturally not what it was in bygone years. Yet her singing possesses to-day a warmth and at times a depth of color that were formerly utterly lacking. She did some truly exquisite singing in the smooth cantabile parts of the "Hamlet" air. The Duparc songs, ill-suited to her *genre*, were less effective, but the Verdi and Mozart numbers had much of the old loveliness of tone, purity of style and suave beauty of legato. Excellent, too, was the delivery of the "Addio" air from "Bohème" and some Tosti songs given as encores.

It cannot be said that Jan Kubelik's re-appearance Sunday night at the Hippodrome after a year's absence was an occasion of exceptional artistic merit. Frankly, the popular Bohemian violinist was not in good form, though whether from temporary or other causes can scarcely be determined here. If the vast auditorium of the Hippodrome was not as crowded as on the memorable occasion of two years past, parquet and balconies were yet filled as they would be for but few other artists.

Mr. Kubelik played Bruch's G Minor



—Photo by Mishkin

WALTER DAMROSCH
Dean of American Symphony Orchestra Conductors, Who Has Mapped Out a Vigorous Campaign for the Present Season of the New York Symphony Society.
(See page 32.)

Concerto and Wieniawski's in D Minor as the more solid substance of his offerings. Hubay's "Scènes de la Czarda" and "Paganini's "Campanella" completed his listed numbers, though as encores there were the Wieniawski transcription of Rubinstein's hackneyed "Romance" and various other matters. The violinist had the efficient support of Nathan Franko's orchestra.

The size and execrable acoustic properties of the Hippodrome doubtless account in some wise for the apparent smallness of Kubelik's tone last Sunday. The dampness was likewise a palpable handicap for stringed instruments that evening. But neither of these deterrent factors accounts for the listlessness of his performance of the two concertos, for the absence of fire, animation, incisiveness, sweep. Nor does it satisfactorily explain his occasional laxity in matters of rhythm and phrasing, or his sentimentality—he was addicted to an abuse of the *portamento*—in passages of broad, poetic sentiment such as abound in the splendid concerto of Bruch. Phlegmatic and matter-of-fact was his interpretation of this work.

In the Hubay and Paganini pyrotechnics the violinist was somewhat more fortunate. While Maud Powell's artistry is of such a caliber as infallibly to delight at any time it was a wise impulse that prompted her to give her first New York recital of the year before the innumerable concerts,

recitals and other musical functions with which music lovers of this vicinity are deluged arrive in full force to divide attention. The violinist was welcomed with whole-hearted cordiality at Aeolian Hall last Tuesday evening. Her offerings were far from the conventional collection. A novelty to New York, the late Coleridge-Taylor's G Minor Concerto, opened the list, followed by one of the less familiar Bach sonatas, in E. A rather over-lengthy but interestingly atmospheric tone picture by Marion Bauer, "The Ocklawaha River," painted in modern French harmonic colors, followed, while thereafter came short numbers by Grasse, Burleigh, Bergh, Gilbert, Dvorak, Beethoven, Brahms, Sarasate and others.

Mme. Powell's playing disclosed its familiar qualifications—that is, artistic finish, beauty of tone, vitality; emotional sensibility, refinement and rare intelligence in the conception and delivery of each work; rhythmic life and general excellence of technical finish. Her execution of the concerto was marked by breadth, dramatic energy and certain grasp of its content. The work itself is rich in noteworthy ideas, distinguished both in its thematic material and in the treatment thereof.

Francis Moore, a young pianist unfamiliar here, took his place at a bound among the foremost accompanists that have been heard in New York in recent years.

H. F. P.

INDEPENDENCE IN AMERICA'S MUSIC MR. FREUND'S PLEA

Editor of "Musical America," in Tour of Southern Cities, Urges National Movement to Encourage Native Talent—Addresses in Atlanta and Nashville—Why Cannot We Find Our Musical Leaders Right Here, Instead of Looking to Europe, He Asks—"Let Us Give Our Own Talent a Living Chance, a Living Wage"—Progress of the South in Music and Woman's Work in Developing It—Big Audiences Respond Eagerly to Editor's Appeal

[By telegraph to MUSICAL AMERICA]

ATLANTA, GA., Oct. 21.—That America's artistic independence of all European domination, especially in musical matters, is near at hand was made evident by the rousing response accorded to John C. Freund, editor of MUSICAL AMERICA, by a large gathering of Atlanta's most prominent citizens to-night at the Capital City Club. Mr. Freund, who is making a tour of the large Southern cities to talk to the people with regard to this question of the inception of a national movement, sounded his appeal for the recognition and encouragement of American musical talent, not because it is American, but because it is talent. The prevailing prejudice against composers, conductors, singers, players and music teachers in the United States, he contended, has no justifiable basis and the time has come when Americans must stand up and be counted on this important issue.

"When there is a vacancy in the conductorship of one of our large orchestras," said Mr. Freund, "do we look around in our own country for eligible material? No. We immediately cable Europe, disregarding entirely the available talent that is at our own doors. Germany, France, Italy, England and Spain have contributed their best brains in music to the American population; America is the melting pot of all nations. Then why cannot we find our musical leaders right here; why cannot we have our children trained here, why cannot we encourage our own artists and composers right here? It is because of this cruelly wrong attitude on the part of the American public that I, in my old age and at my own expense, have taken to the road to arouse the people. Let us give our own talent a living chance, a living wage."

Mr. Freund's address in Atlanta had been arranged by Mrs. John Marshall Slaton, wife of the Governor of Georgia and president of the Atlanta Musical Association. She presided over the meeting. About five hundred persons, prominent in the artistic and social and business life of the city were stirred to enthusiasm by Mr. Freund's remarks.

Mr. Freund's Nashville Speeches

NASHVILLE, TENN., Oct. 20.—John C. Freund of MUSICAL AMERICA, or still more broadly speaking, John C. Freund of American music, happily included Nashville in his Southern tour, bringing a message to the musicians here which was both encouraging and uplifting. He spent three days in this city and gave two addresses, one before the members of Centennial Club, which event inaugurated the club's activities for the season, and another on

[Continued on page 5]

TITLE NEITHER HELPS A SINGER NOR HINDERS HIM, SAYS EGENIEFF

Baron von Kleydorff Asserts That European Audiences Pay Attention Only to the Nobility of Art—Basso Now in America for Second Time, but for Recital Work Where Formerly He Sang in Opera—Attitude of the German Recital Audience—Egenieff an Ex-Cavalry Officer and an Exceptional Linguist

Franz Egenieff, basso, is best reached these days through the instrumentality and gracious offices of Herr Baron von Kleydorff. This fact would seem to argue that he is difficult of approach though the truth of the matter is quite the opposite. Baron and basso are equally easy of access. If you inquire at the Hotel Plaza for the former you will be ushered into the presence of the latter, and yet while only one individual is at hand you will be seeing both without seeing double. To come to Hecuba, the artist is the nobleman and the nobleman the artist, and neither has any objection to being the other. The Plaza register, though, takes cognizance only of his excellency the Baron.

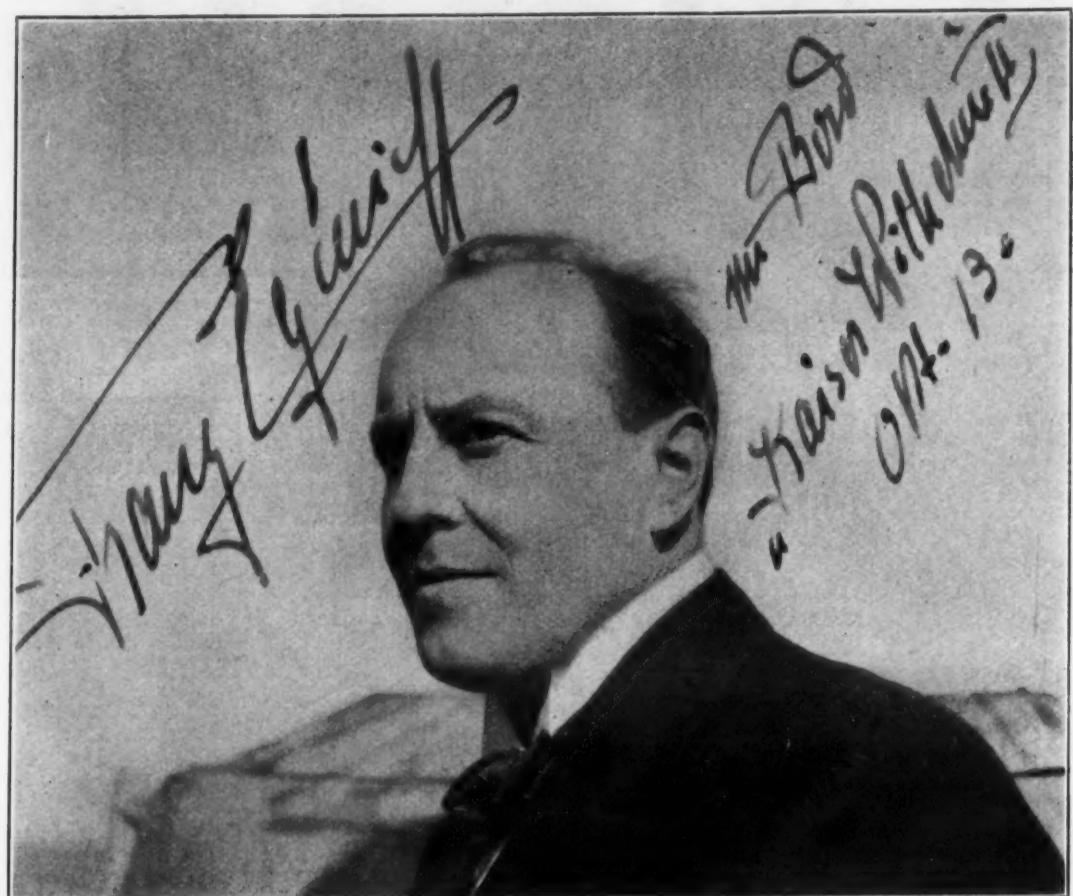
However his high-sounding title and azure blood may affect different individuals one thing is certain—no one who makes his acquaintance can deny that a more charming and affable gentleman has graced the list of basso importations in many years. He is the embodiment of unaffected simplicity and wholesome cordiality—a thoroughly genial person who neither looks nor talks in the fashion of the popular conception of a basso. He is neither ponderous of volume, imposing of girth nor cavernous of speaking voice. As far as outward

is American. That tendency pains me deeply and I fight against it personally just as strongly as I can. It seems to me one should be proud of being what one happens to be."

Not His First Visit

The present is not Mr. Egenieff's first American visit. That took place some eight years ago, when the baron-artist sang *Amfortas* in the Savage English "Parsifal" performances. "I sang the rôle 135 times. Indeed, I might almost call those appearances my début inasmuch as previous to that I had sung only once or twice in small operatic performances in Germany.

"It was only a couple of years ago that I turned to concert and recital work. My previous experience had been entirely operatic. Being a person of title my family at first objected violently to a stage career for me. Only on one condition was there any possibility of my gaining their condescension—if I could be absolutely and entirely successful. I was a cavalry officer at the time, but had little liking for the army. I longed more and more for a musical life. Finally I took matters into my own hands. We lived, my wife and I, in a small town. 'Do you really object?' I asked her, 'if I do turn to the stage?' 'Not in the least,' she answered. I had studied singing for three years and had intended



Franz Egenieff, the Eminent German Bass, Who Has Just Arrived in This Country for a Recital Tour

pects more voice than a mere human being possesses. To meet the demands of something god-like one needs extraordinary resources.

What German Audience Demands

"What the German audience demands above all things is dramatic expression. With this idea constantly in mind singers are prone to force their voices.

a whole nation according to their own preferences. So I shall not take these particular admonitions too seriously."

H. F. P.

RUFFO FOR BROOKLYN ONLY

Rumor That Metropolitan Refused Appearance Denied

Titta Ruffo, the celebrated baritone of the Chicago Opera Company, who last season was heard in "Hamlet" at the Metropolitan Opera House, will this year be compelled to restrict his New York operatic appearances to Brooklyn, where he will probably sing the title rôle of Verdi's "Rigoletto" at the Academy of Music on Tuesday evening, November 11. During the past two months Ruffo has been singing at San Sebastian, Spain, where King Alfonso holds his Summer court. Later he sang at the Verdi Centenary Festival at Parma, which was conducted by Campanini.

An announcement from the Chicago Opera Company last week created an impression that the managers of the Metropolitan and the Century opera companies and Hammerstein had all refused to grant Ruffo a performance, as a result of which he would appear only in Brooklyn. From the Metropolitan, however, came the word that Ruffo's appearance had not been under consideration, but that the management had been obliged to refuse the Chicago company's application for early performances because the stage and auditorium are constantly in use in preparation for the season's regular ones. While no official statement was forthcoming from the Century Opera Company or Oscar Hammerstein, it was pointed out that the long scheduled activities of the season were sufficient in either case to debar the Chicago management from securing an appearance.

Theodore Dubois Dead

RHEIMS, FRANCE, Oct. 21.—Theodore Dubois, composer of the oratorio, "The Seven Last Words of Christ," and other sacred music, and in general one of the most famous composers of France, died here yesterday at the age of seventy-six. He was a commander of the Legion of Honor, a member of the Institute and honorary director of the National Conservatory of Music. He was the winner of the Prix de Rome in 1861.

Rebecca Davidson's Playing a Revelation to Pittsburgh

PITTSBURGH, Oct. 18.—Rebecca Davidson, pianist, an artist pupil of Godowsky for some years, opened the Pittsburgh recital season with her appearance at Carnegie Hall on October 14. Miss Davidson's playing was a revelation to the large audience. Coming practically unheralded, her hearers were not prepared for piano playing of such an exalted standard. Throughout her entire program she gave a remarkable exhibition of artistry. She possesses a technic which is more than adequate to her needs and which is reinforced by an intellectual breadth of conception and a mature art. The program, though somewhat daring in its demands on the artist, was admirably arranged. The audience gave her a most cordial reception.



A Distinguished Group Aboard the "Kaiser Wilhelm II," Which Docked in New York Last Week—From Left to Right: Josef Hofmann, Pianist; Dr. Simon Baruch, Mrs. Otto Goritz, Mr. Erhart, Franz Egenieff (Basso), Mrs. Kreisler, Fritz Kreisler (Violinist) and Senta Goritz. The Picture Was "Snapped" by Otto Goritz, the Metropolitan Opera Baritone.

semblance goes he might be a lyric tenor.

Mr. Egenieff sat at a desk on the mezzanine balcony, when a representative of MUSICAL AMERICA called upon him a day or two after his arrival, busily engaged in answering a formidable array of letters received since his landing, most of them from persons whom he had never seen. The interruption in no wise disconcerted him. His conversation was couched in excellent English, comment upon which soon brought to light the fact that he is an exceptional linguist, his répertoire embracing English, German, French, Italian, Polish, Russian, Japanese and yet a few more. By birth he is German; by parentage Polish and Russian, his mother having been the former, his father the latter. His wife is American born though she has lived in Germany since her tenth year and is more conversant with the German than the English language. To her he speaks German; to one of his children French, and to the others German and English; to his two brothers—German cavalry officers—French. Best of all he himself, though a German, was conversant with English, French and Russian before becoming acquainted with his native tongue.

Yet he is ardently patriotic. "If there is any one quality about my countrymen that is objectionable to me," he observed, "it is their eagerness to denationalize themselves as soon as they settle in some foreign land. An Italian remains obstinately an Italian wherever he may be and a Frenchman persists in maintaining himself a Frenchman. But your German goes to France and straightway wishes to impress upon folks that he is French; or, in America, that he

to study even longer. But I took the plunge then and there. I went on the stage and realized my ambition successfully. And so I met with no further obstacles on the part of my family. My American appearances followed on the heels of this beginning. The experience gained was most valuable and I had a thorough training in singing in English.

"Whatever may be thought of the possible benefits of a title to a singer abroad I can assure you that it has had no effect on the attitude of my foreign audiences. I command no more nor less attention than any other singer the quality of whose work happens to be such as to favor him with success. The only advantage this title gives me over other singers is invitations to court functions.

"In Berlin I have sung at the Komische Oper and the Royal Opera. I was at the former for only a year. My connection with the other lasted longer, but I severed it because I found myself brought into conflict with the management which, I confess, leaves much to be desired. Recital work has been a rare joy to me, a new territory of boundless possibilities. I adopted it because of the unexplored artistic vistas it opened to me and because it occasioned less of a vocal strain than opera. I frankly feel that much of the bad singing in Germany to-day is due to the misunderstanding of Wagner. In the early days, when singers had to cope with Gluck, Mozart and such works as 'Fidelio,' the status of singing was higher. But the operas of Wagner undoubtedly necessitate a great expenditure of vocal energy. For a gigantic figure like *Wotan* one almost ex-

Hence the very defective singing that now prevails in Germany. Do not imagine that in saying this I am decrying Wagner. He is to me what no other composer is. But I find even such a rôle as *Scarpia*, which is considered one of the heaviest of modern Italian ones, very smooth vocal sailing in contrast to parts like *Wotan* and the *Flying Dutchman*.

"In the future I shall do only recital work interspersed with operatic guest appearances; no steady operatic engagements. Recital singing in Germany is a different matter from what it is in other countries. Concert-goers want above all else to be treated to what is serious. They want their Brahms, their Wolf, their Strauss, their Schubert. They will have nothing that savors of lightness and so seldom if ever hear French songs. Even Tschaikowsky they consider beneath their dignity. What is more, different cities have different preferences—one loves Brahms above all things, another Strauss, a third Wolf. The task of the recitalist is therefore, different in many of its aspects from what it is here.

"While crossing on the steamer I received a disconcerting variety of advice as to the kind of programs I must give here. One person warned me against giving any but light songs. Mrs. Kreisler, wife of the violinist, insisted that Americans loved the *lieder* of the classic composers exclusively. Some one else urged me to give no French music, while others advised me against American songs. Being a stranger I listened attentively to all. As a result I am not very much better informed than I was at first. I finally concluded that people have a habit of determining the likings of

HOLDING THE MIRROR UP TO LEONCAVALLO

"Pagliacci's" Author Soliloquizes on Himself and His Works in an Interval of a Six-Weeks' Trip to San Francisco—Regrets That but One of His Ten Operas Is Familiar to Americans—Opinions of Contemporary Musical Tendencies Delivered in a Hurried Visit to New York—New Operas He Is Working On



OMEHOW or other it does not seem natural that a personage of eminence and distinction should find his way into New York without having the tidings of his advent blazoned forth in the daily prints. Somehow or other that seemingly impossible phenomenon has strangely come about. At this moment Ruggiero Leoncavallo, composer of the perennially popular "Pagliacci," coequal with Mascagni (and no one else) as a propulsive potentiality of Italian operatic verism, is peacefully inhabiting San Francisco. A bare week ago he adorned New York with his presence for two entire days, yet scarcely any one appears to have been apprised of the circumstance. He had arrived, big as life, on the *Oceanic*, and took up a brief abode at the Astor. None the less the dynamics of publicity never exceeded a *pianissimo*. One journal printed a brief notice of his arrival and that constituted practically the sum and substance of the matter.

Possibly the composer of "Ridi Pagliaccio" wanted to avoid obtrusive acclamation. If so, he succeeded rarely. It is scarcely credible that under any other conditions the populace would not have endeavored in some way to pay more intimate respects to him who had created the music of its best-loved talking-machine record.

Leoncavallo's rotundity makes him appear in his portraits taller than he actually is. His real height scarcely exceeds five feet five. In all other respects his pictures do him complete justice. His hair curiously suggests Nahan Franko's in its unequal commingling of black and white. His mustache rears itself at angles that make it seem a first cousin of the Kaiser's. Casual inspection will disclose the interesting fact that it is tricolored—black, white and reddish. Portly though Leoncavallo is he shuns chairs proportioned to his dimensions, and during his talk with a representative of MUSICAL AMERICA he maintained himself valiantly upon one that struck the observer as perilously small.

Genial is the term that most appositely pertains to the personality of the expansive Ruggiero. He radiates good nature and *bonhomie*. On occasion he is almost naïve, while satisfaction bubbles up within him, and illuminates his face with smiles when he meditates upon his achievements and the effect they have had upon the popular mind. Whether or not one is disposed to esteem his works as highly as he himself values them it is impossible not to react in some fashion to the warmth of his good nature. And he adds volubility to his other assets of personality. His conversation (in a far better French than is usually at the command of an Italian) was a monologue delivered with due Italian effervescence and characteristic stress of emphasis. Though his train for the West left in two hours he had no objection in the world to talking about questions of art. He was happy, very happy, for had not a cablegram from his dear wife, Bertha, just reached him telling him of the success of his opera "Zingari" in Florence, a city that had never heard it before? The visitor was greeted with fluent cordiality.

Here Only Six Weeks

"So happy am I to be here," he exclaimed when the object of his visit was mentioned, "that it grieves me to have to leave after only six weeks or so. In San Francisco I shall conduct several of my operas—'Pagliacci,' 'Zingari,' 'Zaza.' Also 'Aida' for the unveiling of the Verdi monument. Ah! but I should like to stay longer and to see to the presentation of others of my works in America. It is really not fair that only one of them should be heard in so many places. Is it not a pity that there are opera houses over which a publisher exercises so powerful an influence that the operas of one particular composer are constantly

exploited and those of another barred? Mr. Puccini's works are always heard. Naturally I am not in the least objecting to this, for they are thoroughly worthy of that honor. But it is the idea of restraining others that I find unjust. My operas I am sure would be well received. Think of the successes I have enjoyed and the esteem I have been held in in so many music

SAYS LEONCAVALLO:

"ITALY has been the teacher of the world in music, and it still has much to impart. My operas (other than 'Pagliacci') I am sure would be well received in America. Think of the esteem I have been held in in so many music centers of Europe!"

"I am very fond of 'Zingari'; it has been called the sister of 'Pagliacci.'

"Strauss and Debussy will not last because they are not natural and sincere."

"I hold it a greater and more difficult accomplishment to have written 'La Donna è Mobile' than to have composed 'Salomé.'

"The public is the final arbiter in questions of art and the public is right."

"I can treat operatically only such themes as are vital and natural. It would not be possible for me to write music for fishes that sing and Valkyries that fly through the air."

"To contend that a musical genius cannot arise in America is ridiculous; a genius could suddenly appear in the midst of the Sahara."

centers of Europe! Think of "Zingari"! Think that the Emperor of Germany selected me above the innumerable German composers to write a work for his Royal Opera House! Think that, despite all the harsh criticism and ill-will with which it



Photo by Underwood & Underwood.

Ruggiero Leoncavallo, Who Is Making a Six Weeks' Stay in America for the Purpose of Conducting Three of His Operas in San Francisco—Photographed in His Hotel for "Musical America" During His Brief and Unheralded Visit to New York

on a good American play if I could find such a one. But were I to write an American work I should collaborate only with an American."

A question as to his possible preference



Per giornale "Musical America"
Souvenir sympathique de
R. Leoncavallo
New York - 12. octobre. 1913 -

A Phrase from Leoncavallo's New Opera, "Zingari," in the Maestro's Own Hand

was met, 'Roland of Berlin' has already been sung between sixty and seventy times. In Paris there are numberless French composers clamoring for and receiving hearings. And what does the public prefer, what receives the widest attention? Italian works, mine included. They love me and treat me like a god in Vienna. I was lionized at the Opera there one evening when I was coming down the stairs after a performance of 'Lohengrin.' Does it not seem unfair in the face of all this, that only one of my ten operas can be given a hearing in this part of the world? Oh! I should so very much like to introduce the others myself. I should even like to stay here and write an American opera—base it

for any one of his operas brought a bland smile to the face of the composer. "That I cannot tell you," he said presently; "a father cannot say which of his children he prefers and my works are my children. I am very fond of 'Zingari.' It has been called the sister of 'Pagliacci,' he added proudly. "I am a hard worker. In twenty years I have composed some ten operas. My 'Medici' trilogy is still to be completed—'Savonarola' and 'Cesare Borgia' are unfinished. But the others—'Pagliacci,' 'Bohème,' 'Zaza,' 'Roland of Berlin,' 'Malibrucc,' 'Rose Queen,' 'Zingari,' 'I Medici.' Now I'm about to begin a new one, 'Ave Maria.' The libretto is Illica's—anything more beautiful I have never read. I have

only had it for a month, though, and have not yet started work on it. Ah! but when it is done—!

"The 'Camicia Rossa' upon which I was engaged? That opera," he said, lowering his voice as though the import of his statement were fraught with the gravest mystery, "I never completed. I was advised not to by many important persons. It dealt with the Irredentists, you see, and there was danger that it might arouse political feeling at an inopportune moment. Ah! I put that work aside quietly and I say nothing more about it."

His Own Librettist

In one thing, at any rate, Leoncavallo suggests Richard Wagner. He writes his own librettos—at least he has written most of them. In answer to a query as to the why and wherefore of the procedure, as to whether it sprang from sheer love of literary work or the express conviction that the best operas result from the incarnation of librettist and composer in a single individual he answered that "most librettists in Italy are journalists"; and further intimated that journalists were not the most pleasant of persons to cooperate with—at least when it came to turning out operas. But apparently the subject was more or less painful to him. He disposed of it with celerity.

Composers often go notoriously awry in their valuation of the works of their colleagues. Nevertheless their opinions continue to be eagerly sought; one likes to know them if only to disagree with them. One need not be argumentatively inclined to find oneself at loggerheads with Signor Leoncavallo's notions. But at all events his beliefs and contentions are delivered in the best of faith.

"Sir," he began when the matter of contemporary tendencies and composers was broached, "I have always been and I always shall remain Italian. Italy has been the teacher of the world in music and it still has much to impart. In the early days Germany, France and other nations have learned from my nation. Only in the course of time did they evolve characteristic features of their own. Mozart came to Italy and studied. Beethoven, Schubert, Schumann, Mendelssohn—they and no end

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HOLDING THE MIRROR UP TO LEONCAVALLO

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of others either lived in Italy at some time or other of their lives or else learned much directly from the Italians. What a glorious array of great teachers we have given to the world—a Palestrina, a Marcello, a Rossini, a Donizetti, a Bellini, a Verdi, to give you only a few. The first impulse has come from Italy; other nations had to experience it before they could proceed on their own way.

"Now, Strauss and Debussy will not last, because they are not natural, because they try to do things that will appeal not to the great body of people at large, but just to some technical specialists. They are not sincere and only what is written in complete sincerity succeeds. My 'Pagliacci' has succeeded because I wrote it in a spirit of absolute sincerity. Those little men who imitate what others have originated are negligible quantities, artistically speaking. There are plenty of them in Italy to-day.

Public the Final Arbiter

"The artist may consider himself triumphant when he has the public on his side. The public must reach up to him and he, in turn, reach down to it. No one who is truly great will be satisfied to write for a few exceptionally learned persons and consider it beneath his dignity to bid for the approval of the multitude. The composer has accomplished something great when he writes something that insinuates itself into the public ear and refuses to be dislodged from there. And therefore I hold it a greater and more difficult accomplishment to have written 'La Donna è Mobile' than to have composed 'Salomé.' Verdi's air is a greater piece of art than Strauss's opera. If people yawn on hearing a certain composition you can know it is bad art. Whatever tires one is such.

"The public is the final arbiter in all questions of art and the public is right. You will find that it has never really withheld its support in the case of the great masterpieces. If one sometimes hears that such has been the case one may safely assume that some temporary agency was at work which in some way or other

hindered the appreciation of the people. One reads to-day that Rossini's 'Barber of Seville' was a failure at its first presentation. It was really nothing of the kind. Only the young and unknown Rossini had dared to set to new music a libretto that



Cartoonist Vlafora's Impression of Leoncavallo

Paisiello had used and so a cabal, composed of the friends of Paisiello, was on hand to do whatever mischief it could. A black cat that happened to walk across the stage as the tenor was singing his cavatina afforded occasion for laughter and hisses and this, combined with all other annoyances caused by the hostile clique produced the impression of failure. And similarly when 'Traviata' was first sung and the audience laughed uproariously at the enormously stout soprano who was supposed to be dying of consumption, the hearers made merry over the incongruity of it all and gave the occasion the appearance of a failure. Instapces of the kind could be multi-

plied indefinitely. But unless there has been some strongly predisposing factor in the way the worth of a great work has always been recognized by the people from the outset.

"I can treat operatically only such themes as are vital, natural, and true. It would not be possible, for instance, for me to write music for fishes that sing and Valkyries that fly through the air. I have never seen such things in life and so I should be at a loss when it came to treating them. But give me men who can laugh, men who can weep and I can laugh and weep with them. Such has always been my aim. Art should concern itself primarily with the truth. The artist must not tie himself down with theories. Wagner, man of genius that he was, laid down many theories which he purported to follow, but in the last analysis never did. He was unwilling, he averred, to write ensembles, concerted numbers, duets, and he claimed to have written 'endless melody,' works in which pieces were not susceptible of detachment and separate performance. Yet Wagner was constantly refuting himself in practice. When he gave concerts in the days of his struggles for recognition what sort of things did he give out of his own works—the 'Ride of the Valkyries,' the 'Waldweben,' the 'Siegfried Funeral March,' the 'Magic Fire Music.' All of them are numbers with a definite beginning and a perfectly well-defined ending. Take the wonderful last act of 'Götterdämmerung,' which makes it worth one's while to sit through the first two, and what have you but a string of detachable pieces—the 'Rhinemaids' Trio, the 'Narrative' of Siegfried, the 'Funeral March,' the finale! And even in 'Parsifal,' supposedly the broadest exemplification of his system, we find precisely the same thing."

Expects an American School

Whatever any one else may have to say for or against the question Signor Leoncavallo is quite positive of two things—that America will develop a national school of music and that opera in English has come to stay. "Of the former I cannot see how there can be any doubt," he said. "A nation must first be completely settled as to its material well-being before it thinks of artistic creation, and America has plenty of time before it. The clash of material interests will be like stones struck together—it will produce sparks and these figurative sparks will be artistic productiv-

ity. To contend that a musical genius cannot arise in America is ridiculous. A genius could suddenly appear in the midst of the Sahara. What should there be to hinder the arrival of one here? The conglomeration of races? Was not England once a mixture of races possessed of characteristic elements apparently irreconcilable? Yet did not England in the course of time produce a Shakespeare and a Byron?

"Italian is unquestionably the most favorable language for singing. English is more difficult than French or German, but it is none the less possible. The only thing that troubles me is that people over here speak English so differently from the way I was taught to pronounce it. I cannot understand those who try to talk to me in this country and they, in their turn, are not able to understand me. If I tell a taxi driver I want to go to the Hippodrome he doesn't seem to know what I'm talking about. Then, when I show him the name in writing, he says it in a curious guttural way (the composer gave an imitation of the sound at this juncture). If I say I want to go to the Savoy Hotel the same thing happens. I cannot grasp the fundamental principles of your enunciation over here. Still, as you people are able to understand each other when you speak there's nothing to hinder mutual comprehension in singing, I should think."

Some years ago Leoncavallo was quoted as deplored the lack of good singers in Italy. His ideas have not changed on that score. "Not only our best singers but also our best conductors are being lured away by the fascination of the high prices they receive elsewhere. We have to do the best we can with what remains. But just now we are holding on carefully to all our youngest singers and with them we should eventually be able to atone in part, at any rate, for that of which other nations have deprived us."

HERBERT F. PEYSER.

Russian Baritone to Appear in College Lecture-Recitals

Edward Bromberg, Russian baritone and lecturer, will appear several times this winter in lecture recitals. His engagements will be mostly with colleges, among which may be mentioned Vassar, Colgate University, Wilbraham Academy, etc. His lecture recitals are concerned with Russian folk songs, modern Russian music and modern German songs.

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MUCK CONCERTS AND MELBA IN BOSTON

César Franck's "Æolidae" Feature of Symphony Program—Much Applause for Melba

Bureau of Musical America,
120 Boylston Street,
Boston, Oct. 19, 1913.

FOR the second pair of Boston Symphony concerts this season Dr. Muck had rehearsed Glazounow's Fifth Symphony in B Flat, Grieg's Overture, based upon his song of the same name, "In Autumn"; Franck's symphonic poem, "The Æolidae," and Dvorak's "Husitska" overture. This overture is a bore, after the opening pages. The brilliancy of its performance did not suffice to conceal the patchy places which ensue in the composer's effort to invent ever new and impressive developments of the theme of a splendid old Hussite hymn.

The feature of the concert was not the symphony of Glazounow, which is at the best a showpiece for orchestra, any more than it was the noisy overture of Dvorak, already aged, or the thin and patchily put together overture of Grieg. It was the tender and sensuous music of Franck. The work is not one of Franck's most complete or mature expressions, but how amazingly individual must it have been when it appeared, with its exceedingly personal harmonic idiom based on the chromaticism of Wagner and Liszt, but which Franck adopted and developed in a manner wholly his own. The tone-poem is an inspired bit of impressionism, and its performance might have been less clear, less detailed than it was, and the work not the loser. At any rate, there was occasion to admire Franck's already evident mastery of his peculiar harmonic manner, his characteristic orchestration, and the extremely sensitive and poetic feeling. This performance and especially, as might have been expected, the performance of Glazounow's resounding platitudes were warmly applauded at the Saturday night concert. Next week Sibelius's Fourth Symphony will be performed for the first time in Boston.

This afternoon (Sunday) Mme. Melba, assisted by other artists, appeared in recital in Symphony Hall. The auditorium was packed, so that there was little more than breathing space in the aisles, while as many seats as possible were arranged about the piano on the stage. Mme. Melba was assisted by Edmund Burke, the gifted baritone of the Covent Garden Opera, and by Alfred Moise, flutist, and Henri Lapierre, the accompanist and well-known coach of Paris. Mme. Melba had at the last moment altered her program, which dispensed with some of the accustomed features of her répertoire, and offered in their stead the air "Depuis le Jour" from "Louise" and two songs by Debussy—the "Romance" and "Mandoline." The finest examples of her art, however, were the "Addio" of Mimi—one of the most truly pathetic pages that Puccini ever penned—from the last act of "La Bohème"—and the "Ave Maria" from the last act of "Otello." In this music Mme. Melba did, indeed, excel. There was the old golden quality of the voice, the wonderful ease and flow of tone and the finest art in the simple and apparently unstudied eloquence of both excerpts.

Mme. Melba, in a kittenish mood, sang her old waltz song, "Se Saran Rose," sang other "encores" and finally Tosti's "Good-bye."

Mr. Burke has a voice of exceptional sonority. He sang the worthless, Gounodish air from the opera "Benvenuto Cellini" by Diaz, the song of the painter; two songs in English, the fine old melody of Caldara, "Come raggio di sol" and "Ninna Nanna." Mr. Moise, the flutist, was more than the player of an obbligato for Bishop's song. He played several solos—a Romance of Saint-Saëns, the *allegro* from Handel's

Third Sonata for the flute and an introduction and scherzo by Ganne. Warmly applauded he, too, was compelled to add to the program. Throughout the afternoon there was the utmost enthusiasm. This was the second of the Sunday afternoon concerts which are now given under the management of Louis Mudgett, which have been so successful in the past.

OLIN DOWNES.

INDEPENDENCE IN AMERICA'S MUSIC MR. FREUND'S PLEA

[Continued from page 1]

Monday morning before the student body of Ward-Belmont. On both occasions Mr. Freund spoke to large and interested audiences representative of the musical and literary elements of the city. His enthusiastic loyalty to American music was inspiring and brought forth frequent expressions of appreciation from those who heard him.

In his address at the Centennial Club, Mr. Freund began with a reminiscence of his first journey through the South forty years ago, during which time he saw that forces were at work for advancement in higher culture, and prophesied the political conditions as well as the high musical standards which exist to-day. He compared conditions in the olden days, and their dearth of musical events in the Southern cities, with conditions at the present time, when nearly every city of size boasts its own symphony orchestra and each season brings its quota of artists of the first rank. He spoke of the work the women of the South are doing in their club life for the development of musical appreciation and stated that they are the strongest force behind the wonderful growth of music in this section of the country as well as throughout America.

Mr. Freund reviewed the history of American music from the time the first musical paper was established in 1873 up to the present day. He gave figures which prove conclusively that America far surpasses every other country in the amount of money spent on music. He stated that more than \$600,000,000 is invested annually in various forms of musical life and industries, as much going into music as it takes to run the army, navy and postal service together. In comparison with this he showed that Germany spends three times as much on the army and navy as is put into music. The statistics he gave showed one-half the amount spent on music in this country goes for musical education and the buying of musical instruments.

Foreign Prejudice and a Plea for Independence

"How is it then foreigners can criticise us for our lack of musical culture?" Mr. Freund said. "Because our standard is so high that none but the best can succeed. There is an absurd prejudice existing in Europe, especially in Germany, against music in America. These countries note what they term lack of musical culture and a failure in the musical profession in America. They have even asked the question in foreign countries that, if wild animals and insects are susceptible to music, why should not Americans be. We are looked upon as materialists—as being all for business and chasers after the dollar. I believe these critics are all wrong. Americans are the greatest idealists in the world, but we need to put more idealism into the arts."

Mr. Freund made a plea for American independence in art and music as well as in politics. "Give our own people a living show and a living chance, with no domination from Berlin and Milan," he said. "Encourage talent in American composers and artists, not because it is American but from the standpoint of worth. In this country we have better schools and teachers of music than can be found anywhere. The teachers are representative of the best talent of foreign countries and a saner,

safer musical education is offered to our students here than abroad. The problem of the fake music teacher can easily be eliminated by State laws such as have been passed in New York requiring certificates and diplomas from teachers."

In closing his address Mr. Freund said, "We must bring music home to the common people; it is not for the select few, but for all, for human uplift, to make life sweeter and better. America is going to win out in arts and sciences, and particularly in music. The greatest influence will be the feminist movement in its biggest and broadest sense. Because of her minute taste and absolute preference for lofty things, woman will carry man up, and become leader in all that pertains to the higher life."

Mr. Freund was accompanied on his Southern tour by Paul M. Kempf. The genial managing editor of the foremost musical paper in America made many friends here for himself and Mr. Freund's journal. Both Mr. Freund and Mr. Kempf were the honor guests at several informal entertainments during their visit to Nashville.

ELIZABETH ELLIOTT.

FANNING AND TURPIN HOME

Back from East, Singer and Accompanist Plan Westward Tour



Cecil Fanning (Left) and H. B. Turpin, Who Have Been Winning New Recital Laurels in the East

Cecil Fanning and H. B. Turpin, fresh from their successes at the Maine Festival and various Eastern cities, have returned to their homes in the Middle West for four days. In New York they had daily rehearsals for a week with Anna Case, of the Metropolitan Opera Company, for an Irish sketch they wrote while abroad. The work will be given a number of times in the East in January.

The baritone, accompanied by Mr. Turpin, gave a recital at the home of Mrs. Riker in Seabright, N. J., on the morning of October 10. It was one of the course of concerts arranged by Mrs. R. W. Hawkesworth, Anna Case and Albert Spalding being the previous artists. A tour which will extend as far West as Denver was started on October 17, to last until December 18, when they will return home.

Hans Richter has been kept busy refusing invitations to conduct performances of "Parsifal" in the different German cities this Winter.

Lenora Sparkes, of the Metropolitan, sang Landon Ronald's "Adonais" aria at a recent concert in London.

HEATED ARGUMENTS IN OPERA LAWSUIT

Attorneys for Metropolitan and Hammersteins State Cases in Supreme Court

REPRESENTED by their respective lawyers, the Metropolitan Opera Company and the Hammersteins engaged in heated legal battle on October 17 in the court room of Supreme Court Justice Pendleton, who heard arguments in the Metropolitan's injunction suit to restrain the Hammersteins from giving opera in New York until April 26, 1920.

Arguing for Oscar and Arthur Hammerstein, John B. Stanchfield declared: "The Metropolitan Opera Company has been guilty of acts of oppression and business cruelty and of ruinous methods such as measure up to those laid at the door of the Standard Oil Company and the American Tobacco Company."

Henry A. Wise, for Oscar Hammerstein, contended that the Metropolitan must come into court with clean hands in its attempt to restrain Mr. Hammerstein, who, he said, by his work had greatly improved the class of opera presented here. It was charged that the Metropolitan, in an effort to continue the alleged monopoly which it held before 1906, had used every means available to make Mr. Hammerstein a bankrupt. "It stole his artists, took away his directors and built a new opera house in New York, and when Mr. Hammerstein was destitute, took him in," said Mr. Wise. "Now it calls him a thief."

The defence that the opera company is a combination in restraint of trade in violation of the Sherman law is set up as the main argument by Mr. Hammerstein. Arthur Hammerstein, it is asserted, should not be restrained in any event, as he was merely an employee.

Replying to the Hammerstein contention that the Metropolitan company is a "trust," Paul D. Cravath, counsel for the Metropolitan, insisted that the Sherman law did not apply to the Metropolitan because the company did not make a business of producing grand opera in all the States of the Union the entire year. The Metropolitan can't be called a monopoly because the opera field in New York is open to any one but the Hammersteins, he said.

"This is a deliberate and wicked plot of Hammerstein and his son," said Mr. Cravath, "to come to New York with \$300,000 worth of scenery from their unsuccessful trial in London and repeat here their disastrous experience there."

Grace Breen's Recital Opens Carnegie Hall

Carnegie Hall, New York, cleaned and redecorated to very considerable advantage, reopened for the season on October 12 with a recital by Grace Breen, a young soprano. Miss Breen is the daughter of a New York magistrate. Hence there was a large audience, that gave expression to its enthusiasm, at every opportune moment.

All of her songs were roundly acclaimed, Moore's "Has Sorrow Thy Young Days Shaded?" La Forge's "To a Messenger" and Walter Golde's "Absence" being singled out for particular approval. The last-named composer played the accompaniments discreetly and with effectiveness.

Felix Weingartner's opera "Genesius" will be given in Bremen this season.

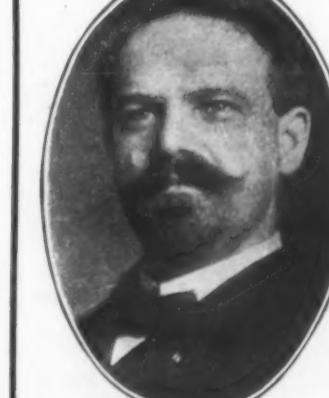
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GIOVANNI MARTINELLI

TENOR

Metropolitan Grand Opera Company

New Italian Tenor Wins Laurels in His Covent Garden Début

LONDON DAILY CHRONICLE

Last night there was quite a good house for the opera, and much expectation as to the new tenor, Signor Martinelli, who made his début here as Cavaradossi. He is certainly a wonderfully fine singer, and many people in the house who remembered Caruso's first appearance here were reminded of the latter singer by the newcomer. His voice is of very beautiful, smooth quality, and very even in all its registers; the lower notes are as fine as the beautiful upper ones, the latter being of very ringing quality. Also Signor Martinelli is a very intelligent artist, and uses his voice with great charm. His singing of the familiar solo in the first act at once stamped him as an artist who will go far, and, later on in the evening, when his nervousness wore off, his performance was still more convincing.

His fine dramatic singing in the second act scene with Scarpia was remarkable, and his acting throughout the evening was individual and intelligently thought out. There is no doubt that Signor Martinelli ought to make a big name for himself, especially when one remembers that he is only 25 years of age. The audience last night was unmistakably enthusiastic over him, calling loudly for him at the end of each act.

LONDON DAILY TELEGRAPH

In the Cavaradossi of the cast Covent Garden introduced us to a singer new to London. And one, most decidedly, who should prove himself a great acquisition. Mr. Giovanni Martinelli, who comes from Italy, is understood to have had but a brief experience of the lyric stage, and obviously he is quite young. His appearance is all in his favor, and his acting has the merit of a simple, yet forceful, directness free from the more conventional artificialities of opera. But more important is the fact that he possesses a tenor voice of exceptional volume and resonance, and has learnt how to produce it with ease and effect. This was apparent enough almost at the outset in his singing of "Recondita Armonia," and the impression thus early created by the newcomer was amply sustained later, so that his appearance in a part offering more brilliant opportunities than that in which he was seen last night will be awaited with interest.

LONDON STAR

The part was played by Signor Giovanni Martinelli, who made a pronounced success. His voice is fresh, rich in quality, and of great volume. He produces it with great ease. He sings with a great deal of temperament—indeed, he might have put the break on with advantage in one or two places. His singing of "Diverse bellezze" in the first act was enough to show that he is a singer to be reckoned with, and was vehemently applauded. In the second act his "Vittoria, vittoria," was volcanic, and he sang "Lucevan de stelle" in the third act with such beauty of voice and true feeling that an encore was necessary. It is a good many years since any tenor has had to repeat it, and the fact speaks for itself. He has temperament enough to make him become a very good actor. In short, it was a brilliantly successful début, rich in promise for the future.

LONDON MORNING POST

Signor Giovanni Martinelli, who made his first appearance in London, immediately established his claim to full approval by his fine performance of the part of the lover Cavaradossi. His voice is a legitimate tenor, and one of the best voices that has been heard in London for many years. Its quality is perfect throughout a good range, and its tone is resonant, steady and invariably musical. There is no difficulty in assigning to Signor Martinelli, in spite of his youth, the position of one of the greatest operatic tenors of the day. His acting is natural, well directed, and to the point, and he crowned his efforts by a superb delivery of the Farewell in the last act. In fact, it so moved the audience that it broke into applause and demands for its repetition before it was ended—a tribute that with all its disastrous effect to the stage action, was for once thoroughly deserved, and an earnest of what is likely to happen in the future whenever he makes his appearance.



—Photo, Dover Street Studios, London

LONDON WESTMINSTER GAZETTE

Signor Giovanni Martinelli made his début in this country as Mario Cavaradossi with complete success. A tenor who possesses a beautiful voice, can use it at ease, is an attractive personality and an impressive, intelligent singer and actor is, indeed, a rara avis. Signor Martinelli's voice is of charming lyrical quality, it flows freely and carries well, and, despite his youth, his high notes are of satisfying volume and unforced in the climaxes of stress and emotion. He acted the part of the cavalier-like lover and artist with becoming gracefulness, and in the torture scene made a strong impression, portraying the courage, the pain, grief, and passion of an outraged man fiercely.

LONDON DAILY NEWS

It is no light matter to face one of the most critical audiences in the world—an audience which has heard all the greatest singers in existence—but the

Young Tenor Is Hailed as a Genius and Receives Enthusiastic Ovation

tenor may rest assured that he has conquered London. To call any tenor a second Caruso may seem exaggerated, but with a recollection of Jean de Resze, Tamagno, and Caruso at their best, I can honestly say that Signor Martinelli is a worthy successor to these great tenors, and in some ways is even more gifted than they.

LONDON EVENING NEWS

Signor Martinelli made an instantly favorable impression directly he began the beautiful phrases of his first air. His voice is certainly of exquisite quality, of full rich tone, and very even over the whole range of his voice. There were those who last night asserted that his voice is even more remarkable than was Caruso's at the same age. But, leaving comparisons aside, there is no question that he is a very gifted singer, and as he is very young he should have a big future, and that soon.

LONDON DAILY EXPRESS

The vocal triumph of the evening, however, belongs to a young tenor who was making his début here as Cavaradossi, the painter.

His name is Giovanni Martinelli, and much is likely to be heard of the name in the near future. Seldom has a newcomer received such an ovation after his very first aria in a new house.

In the first act quite a halt was made in the progress of the opera while the enthusiastic applause subsided.

LONDON STANDARD

The Cavaradossi was Signor Giovanni Martinelli—a newcomer—and a wholly admirable painter lover he made. He has a splendidly robust and finely produced voice, and he sings with wonderfully little effort. He carries himself naturally and easily, and he has inherited all the virtues—as regards the tricks of his calling—and none of the vices. He is unquestionably a great find and one upon which the authorities may congratulate themselves.

LONDON DAILY GRAPHIC

Every possible requirement was fulfilled last night by Signor Martinelli, whose voice—superb in quality, and of regal sonority—rang through the old theatre in thrilling style.

Lucky were the early comers who arrived in time to hear him sing "Recondita armonia," at the close of which the house rose at the young singer, and one enthusiastic galleryite vociferated, "God bless you!" in stentorian tones.

LONDON MORNING POST

Signor Martinelli made his first appearance as the Clown who is so torn by his wife's infidelity. He gave the famous scena a great deal better than it has been given at any time during the present season. There was no hysteria. It was genuine pathos, just as it was a genuine voice that he displayed in its expression. The audience rose at him. He was called eight times after "Vesti la giubba"—a remarkable tribute thoroughly well deserved.

LONDON DAILY MAIL

No finer tenor has been heard at Covent Garden in recent years than Signor Giovanni Martinelli, who made his début there last night in Puccini's "Tosca." He sang throughout with rare passion and power. His tone is brave, pure and ringing; his voice is of even timbre, and his dramatic sense considerable.

LONDON DAILY EXPRESS

Signor Martinelli appeared as Canio. A more worthy successor than he to Caruso would be hard to find. His singing and acting were throughout magnificent, and deservedly roused the audience to the expression of unusually warm appreciation.

LONDON TIMES

Signor Martinelli, singing Canio for the first time, came in for an ovation which rivalled that given to Signor Caruso on his reappearance, and he deserved it. He had studied the part thoroughly and sang it all with intensity and conviction.

REPRESENTATIVE FOR THE ENTIRE WORLD, ORESTE POLI, MILAN

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

To a recent issue of *Harper's Weekly* Sigmund Spaeth contributes an interesting, as well as able, article on the coming musical season. In discussing the subject of opera in English, Mr. Spaeth makes one point, with which I am heartily in agreement, as you know, namely, that the question is not whether English of itself is a singable language, but whether an English translation can be sung with the same effect as the original. Mr. Spaeth does not believe that it can be, and as an argument to support his contention, says that it was clearly proved that the Metropolitan production of "Boris Godounow" last season was immeasurably weakened by its translation into Italian, in the opinion of those who had heard it in the original Russian.

"A translation cannot possibly give an exact imitation of the correspondence between the vowels and the musical tones in the original," says Mr. Spaeth.

Now, that is precisely the point that I have made right along, namely, that the best rendition of an opera will always be when it is sung in the language of the original libretto, to which the music was composed. Every language has its distinctive rhythm, its emphases, its rising and falling inflections, even when spoken. Consequently, when a libretto is written the composer must conform to the peculiarities as well as the idiosyncrasies of that language.

Now, when you change the language, but leave the music where it was, it must be obvious that a great many nice effects and nuances will be lost.

Let us have English Opera, but I doubt whether opera in English, that is with librettos translated into English, will ever be as effective as opera in the language of the original composition.

Let us do everything in our power, therefore, to encourage our American librettists and American composers, but let us pause before, from national pride or vanity, we rush headlong into forcing upon the public opera in English, never mind in what language the original was composed, and so, perhaps, miss much of the beauty, as well as force, of the compositions.

I presume that this will bring upon my ancient *caput* the wrath of the extremists, who will say:

"Well, the French have their operas translated into French, the Italians into Italian, the Russians into Russian—why should the operas not be translated into English?"

One of the objections right here is, that while English is no doubt a most beautiful and singable language, it is the one language where the vowels, in their pronunciation, as you know, differ absolutely from the vowel pronunciation of all other languages.

I have good reason to believe that Otto H. Kahn takes precisely the position that I do in this matter. Kahn, as you know, is the most prominent figure among the wealthy men interested in operatic matters.

He recently did a graceful act in donating one thousand dollars for seats to be placed at the disposal of the Board of Education of the City of New York, to be allotted to pupils of the public schools. The gift has been accepted, and the tickets are being distributed. It is to be hoped, however, that when the children go to the Century Theater it will be for a performance which will give them at least a fair idea of what the Company can do, and that "Lohengrin," the performance of which has elicited so much adverse criticism, will be omitted from the list.

* * *

A propos of this performance of "Lohengrin" and the statement that I made in my

last letter to the effect that some of the principals, the chorus, the orchestra and the conductor had let the cat out of the bag to the extent of declaring that there had been only a rehearsal and a half of the opera, and that it was proposed to give "The Jewels" with only three rehearsals, let me say that Mr. Milton Aborn has taken the matter much to heart, and has explained to some members of the press that they are rehearsing all they possibly can, seeing that they are giving eight performances a week.

Now this is precisely the point that I tried to make last week: namely, that the Century people are overdoing things, and that if they attempt, much longer, to carry out their program and give a new opera every week, not only in English, but in the original language to which it was composed, if they do not wear themselves and the principals out, they certainly will finish up their chorus and the orchestra.

Human nature is human nature, and when you add constant rehearsal to the strain of eight performances a week, it is more than flesh and blood can stand.

If the Messrs. Aborn are wise they will at once reconstruct their program. Surely their own good sense should tell them that the public will be easier to please with a repertoire of fifteen to eighteen of well-given and carefully rehearsed operas, with choruses and orchestra fully up to the mark than with performances produced in a slipshod and unsatisfactory way, in which they force even their best friends to criticize them, and so dash to the ground the hope of the establishment of a national opera.

* * *

It seems I was in error in stating that Paderewski is to receive \$5,000 a concert. What he will receive for a tour of eighty concerts is \$100,000, with, I believe, all his traveling and personal expenses paid. This is a little more than he earned in his first season, when he came here nine years ago, though on his second tour he made nearly \$200,000. In the season 1895-1896 he earned nearly a quarter of a million, which the *New York Evening Sun* says was never equaled except by Caruso.

It was during that season that Paderewski handed over to the late William Steinway \$10,000 for his triennial prize to American composers "without distinction to race or religion."

In this season 1899-1900 Mr. Paderewski made a little over \$200,000. Two years later he came over, as you know, not to give concerts, but to hear his opera, "Manru," produced at the Metropolitan by Maurice Grau.

Since then he has visited us twice, always with great success, but the figures of his concerts never again reached the wonderful total that they did in the 1895-1896 season.

* * *

Stransky, the director of the Philharmonic, is back with us again. He lost no opportunity after landing to express to the critics his serious concern over the death of Mrs. George R. Sheldon, who, for several years, has been the animating spirit of the Philharmonic Society.

Some efforts have been made to detract from what Mrs. Sheldon did, by saying that there were a large number of ladies who co-operated with her and did much of the work while she got all the credit. Nevertheless that Mrs. Sheldon saved the Philharmonic when it came near being shipwrecked some years ago is unquestioned.

There is still trouble with regard to the late Mr. Pulitzer's bequest to the Philharmonic of half a million, of which only the interest can be used annually. We surely have philanthropic citizens enough in this city, women as well as men, who will see to it that our time-honored orchestra does not lack for funds.

* * *

Caruso, I understand, is greatly concerned over the rôle of *Julien*, in the opera by Carpentier, which he is to sing in New York this coming season. Scognamiglio, who is his accompanist, has sent out word that the great tenor is in finer voice than ever. He expects him to make a great hit in this part. Most of the Summer Caruso has passed at his beautiful villa near Florence. He is quite a farmer, and takes a great interest in cattle, as well as farm products.

* * *

At the Bayreuth Festival, next Summer, there will be seven performances of "Parsifal," ten of the "Ring," and five of "The Flying Dutchman." I hear that the management is making a strong effort to avoid speculation by selling the seats direct to subscribers only. However, as the reservations can be made by letter or telegram, it would appear that it will be pretty hard to cut the speculators out. At the same time, the management say that they will do so by refusing admission to ticket holders who have not bought their tickets direct, but from third parties.

Frau Wagner evidently has no fear that the release of "Parsifal" for universal production after January 1 next will affect the popularity of performances at Bayreuth. I am inclined to think it will aid the vogue of the Bayreuth representation.

* * *

Evidently we are to have plenty of good music on Sundays, for in addition to the regular Sunday night concerts at the Metropolitan, at the Century and other places, Nahan Franko is to give popular music at the Hippodrome every Sunday night at popular prices. Most of the music will take the shape of overtures and waltzes.

In such an enterprise Franko is wholly in his element. He is sure to have a fine orchestra, which he will lead with spirit. He is also sure of overwhelming audiences, for there is no more popular musician or conductor in New York City than the former Concertmeister of the Metropolitan.

Franko understands his public thoroughly; and knows how to draw the line between what is cheap and tawdry in music and what is above the heads of the average audience, and he also realizes that at Sunday night concerts it is not advisable to give much serious or heavy music for the reason that the majority of the people who attend such concerts are those who do not go out much during the week, they have not the time or are too tired; so, when Sunday night comes, they like to relax. They do not want to do much thinking; they come to enjoy and be pleased.

* * *

I must again refer to my good friend Maurice Halperson, of the *Stgats-Zeitung*, who reminded me, the other day, that I had been unjust to Mr. Waghalter, the conductor of the Charlottenburg Opera House in Berlin, who paid us a flying visit this Summer, because when I referred to his caustic criticism of our lack of musical culture I stated that the reason of his antagonism to America and Americans was that his friends had at one time tried to secure a position for him as conductor at the Metropolitan and had failed.

Halperson tells me that I am in error; that in the first place Waghalter has a five years' contract with the Charlottenburg Opera, and, in the second place, as Hertz has a contract at the Metropolitan which has still two years to run (a fact of which I am very glad) there would be really no room for Mr. Waghalter at the Metropolitan anyhow.

Gladly do I make the correction. I do not want to impose any burden on Halperson, especially as the season is about to open, since Halperson is subjected to a severe strain every musical season, from which he relieves himself every Summer by taking a long course of mud baths. This strain results from the fact that he is not only a very able and conscientious critic, perhaps one of the ablest we have in this country, but he is torn by two conflicting influences.

His mother was an Italian. He lived in Italy thirty years. His father was a German. The Italian side of him pulls one way musically, while the German pulls him the other. However, he tries hard to meet the issue. When he is going to hear an Italian opera, for instance, he goes to the Italian Clubs or to an Italian restaurant, where he meets his Italian friends, and confines himself strictly to an Italian diet.

At another time, when he is to hear a German opera, he frequents the German restaurants and clubs and changes from spaghetti and Chianti to sauerkraut, pretzels and beer.

Every now and then, however, he runs the risk of catastrophe, when, having prepared himself for an Italian performance, the bill is changed to a German opera. This issue, however, when it does occur, he meets by going after the performance to a German rathskeller, there to write his review for the next morning's paper. This gives him the proper "atmosphere."

* * *

I have often told you that some of our charming *prime donne* do not need a press agent. They can invent more methods of appealing to the press than the most imagi-

native and experienced press agent. No self-respecting prima donna would dream of getting into the papers through the loss of her jewels or a matrimonial difficulty. She is far too clever for that.

Take sweet little Maggie Teyte, for instance, who has managed to get her picture into all the papers, with columns of reading matter, because she threatened to land in this country wearing knickerbockers.

Now, the papers did not devote the space merely to this threat on the part of the young lady. It was the tremendous hubbub that the threat caused among the authorities at Washington, as well as in New York City. In fact, whether Maggie Teyte should land in trousers or not, seems, apparently, to have utterly eclipsed interest in the new currency bill among the statesmen at Washington, while the new tariff was neglected by the Custom House officials to study up the question of petticoats versus knickerbockers. Even the police suspended operations to discuss the issue.

The Bureau of Labor, at Washington, the Commissioner of Immigration, Police Commissioner Waldo, Acting Governor Glynn in Albany, Governor Tenner of Pennsylvania, Governor Dunne of Illinois (in both of which states Miss Teyte is to appear in concert, besides her operatic engagements) have all been on edge regarding the question as to whether the little lady can land in knickerbockers, or must wear petticoats. It is becoming a matter of national importance.

Do you wonder that I say that even the most diminutive prima donna can take care of herself when it comes to press notices?

* * *

It was a great satisfaction to me to read a highly appreciative editorial on Verdi, *à propos* of his centenary, in the *Evening Post*, which I presume was written by our eminent critical friend, Henry T. Finck. It should disabuse the minds of many who have been under the impression that Mr. Finck was so saturated with Wagnerism that he could not see or hear any other composer.

Mr. Finck is right when he says that "Eduard Grieg's opinion that Verdi, by the side of Wagner, was the greatest dramatist of the century, is more widely prevalent in the musical world to-day than at the time when the great Norwegian expressed it, and that it is now generally conceded that "Aida" is the greatest of Italian operas."

However, Mr. Finck says that "Aida" did not become a favorite in New York until Lillian Nordica and Emma Eames impersonated the title part at the Metropolitan. Let me say that I can recall the time when this opera was given by Colonel Mapleson at the Metropolitan with Mlle. Rossini and other *prime donne* in the leading rôle, to crowded houses. In fact, "Aida" was always looked upon as sure to draw a large house even at that time.

The Germans to-day are more well disposed to Verdi's operas than they used to be. In the 50's and 60's, Mr. Finck tells us, Grieg wrote that "at the Leipzig Conservatory there was nothing but a scornful smile and a haughty shrug for Verdi. The German masters considered his music to be bad because they did not understand its national character."

For my own part, I am never tired of hearing this opera. Its interesting and dramatic story, its opportunity for scenic display, the many beautiful melodies, the dramatic intensity and tragic climax of the work, the many opportunities it gives to great artists to display their full powers all combine to make an appeal which is irresistible.

It is certainly a healthy sign of the times that the strongly German element in our musical affairs is willing to admit the greatness of an Italian composer, just as it is a healthy sign of the times that the most enthusiastic Italians are beginning to listen to Wagner with satisfaction and pleasure.

In nearly all his operas, especially the later ones, "Aida," "Otello" and "Falstaff," Verdi broke away from the old, fanciful,

[Continued on next page]

FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 176 Operas, and 5 Ballets; the very latest announced operas such as "A Lover's Quarrel," "Noel," "Cyrano de Bergerac," "Mme. Sans-Gene," "Zingari," "Elijah," "Conchita," "Kuhreigen," "La Forêt Bleue," "Djamilah," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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SURROGATE DENIES PETITION OF THE WIDOW OF BLUMENBERG

Executors of Will State in Their Defense That Late Head of "Musical Courier Co." and Allied Corporation Milked the Business Dry—Claimed That Blumenberg Owed His Company, Louis Blumenberg and Schmoeger \$45,000—Startling Admission That Blumenberg Enterprises Have Not Been Earning \$50,000 Yearly and That Since His Death it Has Been Very Difficult to Obtain Credit

SURROGATE COHALAN of New York denied, on October 16, the petition of Mrs. Ruth Blumenberg for an order directing the executors of the estate of her late husband, Marc A. Blumenberg (who died in Paris last Spring) to pay her \$10,000 as an advance on the \$1,000 a month legacy which Mr. Blumenberg provided for her in his will. The advance was asked "to relieve the petitioner of her dire necessity." Mrs. Blumenberg gave her temporary address as the Walford-Astoria, New York, and her home as Paris, France. Mrs. Blumenberg, in her petition, stated that her husband's estate amounted to \$500,000 and that it had been his habit in the last years of his life to draw \$45,000 from the *Musical Courier*, the Blumenberg Press and the American Copyright Company.

The will provided that Mrs. Blumenberg was to be paid from the income of eighty per cent. of the stock in the three enterprises owned by her husband and named above. In their answer to her petition the executors and trustees assert that they have paid Mrs. Blumenberg \$5,030.50 in various cash payments since April 1. They state further that they have not been able to ascertain the entire amount of the deceased's estate, nor the full text of the liabilities against the Musical Courier Co. Marc A. Blumenberg drew in the years 1908, 1909, 1910, 1911, 1912 and 1913—a period of over five years—the sum of \$219,742.22, and that the business of the corporations of which he owned all of the stock, did not warrant the payment of this amount of money, and that he drained them of ready cash. They still further announce that the average net earnings of the said corporations were not \$50,000 a year; that it was costing them about \$5,000 a week to pay the running expenses of the corporations, aside from the expense of the litigation in defending the libel suits, criminal and civil, pending against the Musical Courier Company and the late Marc A. Blumenberg. They quote the suit of Lyon & Healy against the Musical Courier Company for \$200,000 for libel; Steger & Sons Piano Mfg. Company against the Musical Courier Co., Marc A. Blumenberg, Blumenberg Press, for \$50,000, for libel; Music Trades Company against the Musical Courier Company and Marc A. Blumenberg, for \$100,000, for libel; the Music Trades Company against the Musical Courier Company and Marc A. Blumenberg, \$25,000, for libel; John C. Freund against the Musical Courier Company and Marc A. Blumenberg, \$50,000, for libel; Moriz Rosenthal against the Musical Courier Company, \$100,000, for libel; and criminal actions in Will county, Illinois,

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repeat that Mr. Blumenberg was away from his office in New York from six to nine months at a time, living in Paris; that they were conversant with the business, and that it would be wholly inadvisable to declare a dividend, in fact that they had not the available cash. No dividend could be declared without great injury to the business, but they hoped within the next five or six months to be in a position where they would be able to declare a dividend.

Testator's Debts

They also state that Mrs. Blumenberg, before she came to New York, sent a cablegram to Mr. Schmoeger, threatening him with exposure unless money was sent her immediately. They further claim that the late Marc A. Blumenberg is indebted to the Musical Courier Company to the extent of about \$30,000; that he is also indebted to Alvin L. Schmoeger, who was employed by the Musical Courier Company, and one of its officers, in the sum of \$5,875 for moneys loaned to Marc A. Blumenberg during his lifetime; that there is due to Louis Blumenberg from the Musical Courier Company and the Blumenberg Press, for money loaned by Louis Blumenberg to those corporations during the lifetime of Marc A. Blumenberg, the sum of \$8,000; that the Musical Courier Company also owes its lawyer, Edward A. Alexander, a large sum of money for legal services performed by him. They further claim that the late Marc A. Blumenberg left \$50,000 in personal property, in the way of automobiles, grand pianos, bronzes, bric-a-brac, etc., which Mrs. Blumenberg holds, claiming it as her personal property, and that in addition she owns a large amount of jewelry of great value, and is not in need of money.

Surrogate Cohalan in denying Mrs. Blumenberg's application said that she had failed to show that the executors of the will had received any dividends from the trust from which she was to get the \$1,000 a month. He also said that Mrs. Blumenberg did not dispute the statement of the executors regarding her possession of property worth \$50,000 belonging to the estate, and further said that in view of the fact that she had begun an action in the Supreme Court to set aside several trusts created by her husband in his will, including the one he created for her benefit, he would hold her present position to be inconsistent.

MEPHISTO'S MUSINGS

[Continued from page 7]

artificial style of Donizetti, Rossini and Bellini, and gave us operas of flesh and blood, and so he exercised a great influence on the modern German and French composers.

* * *

I had the honor of nearly being run over the other day by a magnificent automobile. I say "honor" because in it sat, in solemn state and grandeur, Victor Herbert, flushed with the triumph of his recent successes, and about to catch a train for Rochester, where the première of his new opera, "The Madcap Duchess," was to be given that night.

Herbert greeted me enthusiastically. He looks younger than ever, and positively beams good health and prosperity. May he live long to enjoy both, for he has finally taken his position as our representative American composer of opera, and will cap the climax to all his former successes, with the production of his new opera, "Madeleine," by the Metropolitan this season. At least, so confidently believes

Your

MEPHISTO.

Lillian Eubank and Florence MacMillan in Connecticut Recitals

Lillian Eubank, contralto, of the Metropolitan Opera Company, and Florence MacMillan, pianist-accompanist, gave concerts in Waterbury and Bristol, Conn., on October 14 and 15. Miss Eubank was exceptionally successful in her numbers and was forced to respond with additional songs. Her voice is of fine quality and good range. She was heard to the best advantage in her more dramatic arias, especially in the "Don Fatale." Her group of songs in English also won the approval of the audiences because of her distinct enunciation as well as her artistic merit. Miss MacMillan not only furnished discreet and authoritative accompaniments, but also appeared as soloist. She played the Saint-Saëns Allegro Apassionata and numbers by MacDowell, Moszkowski and Godard. She displayed a good technic and thorough musical understanding and shared with Miss Eubank the applause and recalls of the two concerts.

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ECHOES OF MUSIC ABROAD

Strauss's Twelve-Minute Novelty Opens Vienna's New Concert Hall
 — **Ugliness as Well as Loveliness in Elgar's "Falstaff"**
Symphonic Poem—"Bursters, Whistlers and Gurglers" is Harmonious Combination at First Futurist Concerts in Italy
 — **Georg Henschel to Sing His Farewell—Frieda Hempel Doubles Her Concert in Berlin—New Halo for Nikisch in England**

LAST Saturday Richard Strauss's made-to-order "Festliches Präludium" opened the new concert hall of the Vienna Society of Music-Lovers. London will hear the novelty on November 4, for it is to be brought forward at a concert of the Philharmonic Society on that date. That venerable organization is now entering upon its 102d season.

In respect of mood the new Strauss work is said to lie somewhere between Weber's "Jubilee Overture" and the prelude to "Die Meistersinger." It is scored for forty violins, twenty-four violas, twenty 'cellos, twelve double-basses, a wood-wind band of twenty instruments, including an E flat clarinet, seventeen brass instruments exclusive of twelve trumpets, six of which are "outside," eight drums and big drum, cymbals and organ. The time required is twelve minutes, twelve minutes "pregnant with dynamic possibilities."

Strauss's new choral work, a "German Motet," written for and dedicated to Prof. Rüdall and the Berlin Royal Opera Chorus, is to have its first hearing on the 12th of next month. It is written for a sixteen-part chorus and four solo voices.

* * *

NO attempt will be made by the Bayreuth powers to meet the universal "Parsifal" competition by reducing the prices for their festival next Summer. The fixed tariff of recent festivals will be retained—\$6.25 for a seat, irrespective of location. But there will be one deviation from long custom. It has been the rule heretofore to require every "Parsifal" pilgrim to buy a ticket for a performance of one of the other works given, as well. Next year this rule is to be suspended. In the case of the "Ring," however, tickets will be issued only for the complete cycle—at \$25.

Between July 22, when "Der fliegende Holländer" opens the festival, and August 20 two complete "Ring" cycles will be given, seven performances of "Parsifal" and five of the "Flying Dutchman." Notwithstanding the fact that by that time *Parsifal* will be a familiar man-about-town in all operatic Germany it is a safe wager that Bayreuth again will repeat its usual experience of having all its festival seats sold five or six months in advance.

* * *

DWARFING two other novelties of home production into comparative insignificance, Sir Edward Elgar's new symphonic poem, "Falstaff," proved to be the *clou* of the Leeds Festival for those visitors who were more interested in matter than manner—in other words, the works performed rather than in the fine achievements of the unusually well chosen array of artists. It seems to be a work difficult to discuss satisfactorily at close range; certainly it is the most elaborate of Elgar's works thus far, according to general opinion. Many said that it showed Elgar in debt to Strauss, but his ardent champions will not admit that he owes anything to any one—they contend, on the other hand, that "Falstaff" is as much Elgar as the "Enigma" Variations or the symphonies.

Apparently, however, the composer erred in conducting the work himself, as before now he has demonstrated that he is not the best elucidator of his own music. Robin H. Legge, the London *Daily Telegraph*'s critic, who heard it twice, at a rehearsal and at the concert itself, writes of it in this fashion: "On both occasions referred to when I have listened to 'Falstaff' I have noted its occasional loveliness and ugliness, for some of his music here is undeniably, though intentionally and appropriately, ugly; but I have not yet fathomed the (to me) mystery as to why what I believe is called in theatrical language the 'fat' of the music is applied to other folk and their doings, or to description, and not to the protagonist himself."

"Falstaff" cajoling and persuasive is wholly delightful, and so is all of what I may call the retrospective music after Falstaff is inexorably swept aside by the King. But he is, indeed, a most complicated per-

son. Prompted to take this step by the eagerness with which all the cheaper seats for her concert were snapped up, she decided to give a mid-day Sunday rehearsal at popular prices the day before the concert itself.

Hamburg's Neue Oper, which has made an auspicious start, will have several noteworthy guests during its first season. It will bring Edyth Walker back to the city where for many years the American soprano was a fixed star, besides introducing George Baklanoff to the opera-lovers of the Hanseatic city on the Elbe. Gertrude Foerstel, formerly of the Vienna Court Opera, is another promised guest.

Giacomo Puccini will shortly make a visit to Germany and Austria for the purpose of supervising the Hamburg and Vienna *premieres* of "The Girl of the Golden West." While in Germany he will also give his personal attention to the production of "Manon Lescaut" at the Deutsches Opernhaus in Charlottenburg-Berlin.

Signor Pratella, "eloquently defied the invective and the gross insults of the *laudatores temporis acti*."

* * *

WITH one more halo added to his wardrobe through the new glory he won at the Leeds Festival the other week, when he disclosed his powers as a choral conductor for the first time in England, Arthur Nikisch is in England the object of an exuberant admiration such as would delight the soul of the most adulation-greedy prima donna. The English long since took Nikisch to their hearts, but since the retirement of Hans Richter they seem to have transferred bodily to the younger Hungarian all the homage they had paid to his elder compatriot.

It is now a source of regret to Nikisch that his engagements in Leipsic and Berlin will not permit him to conduct the first London performances of "Parsifal." But then he has had to decline similar invitations from Paris, Milan, Rome, Madrid, Barcelona and Buenos Ayres. He will be on hand for the Covent Garden German season in the Spring, however, when his reading of "Die Meistersinger" will be new to London. He will conduct also the "Ring" and "Tristan" during that season, which will open on April 20 and last until May 17, then giving way, as a year earlier, to the Italian and French répertoire.

Nikisch lives a strenuous life. On the Sunday following the Leeds Festival he left London at nine o'clock and twenty-five hours later, at ten o'clock Monday forenoon, he met his Leipsic Gewandhaus Orchestra for rehearsals.

* * *

FAREWELLS will be sung this Winter by Dr. Georg Henschel. This long-famous artist, by virtue of his skill and understanding as a conductor, as well as in his more familiar rôle as a singer of songs, one of the most all-round musicians on the concert stage, plans to give a recital in London in the early Winter, before he goes to Holland to make a farewell tour of eighteen concerts there, and then to give another in the Spring, when he will make his "positively last" appearance as a recitalist. It is to be inferred that he will not yet put away his bâton.

During the Autumn Dr. Henschel has been singing in the English Provinces, Wales and Scotland. Next month, in Edinburgh, he is to conduct the Scottish Orchestra in a program composed of Haydn's Symphony in B flat, Mozart's in D and Beethoven's in A. Some time during the Winter his "Reminiscences" are to be published.

* * *

IT is no new thing for Sir Frederick Cowen to wax facetious while "standing at ease." Discussing canned music and its possibilities in a recent issue of the London *Standard* he points out that one of the great advantages the talking-machine possesses is that if your guests bore you or are remaining later than you wish you can put on a record backwards, "which will easily be mistaken for a piece by some modern German composer and will relieve you quickly of their company."

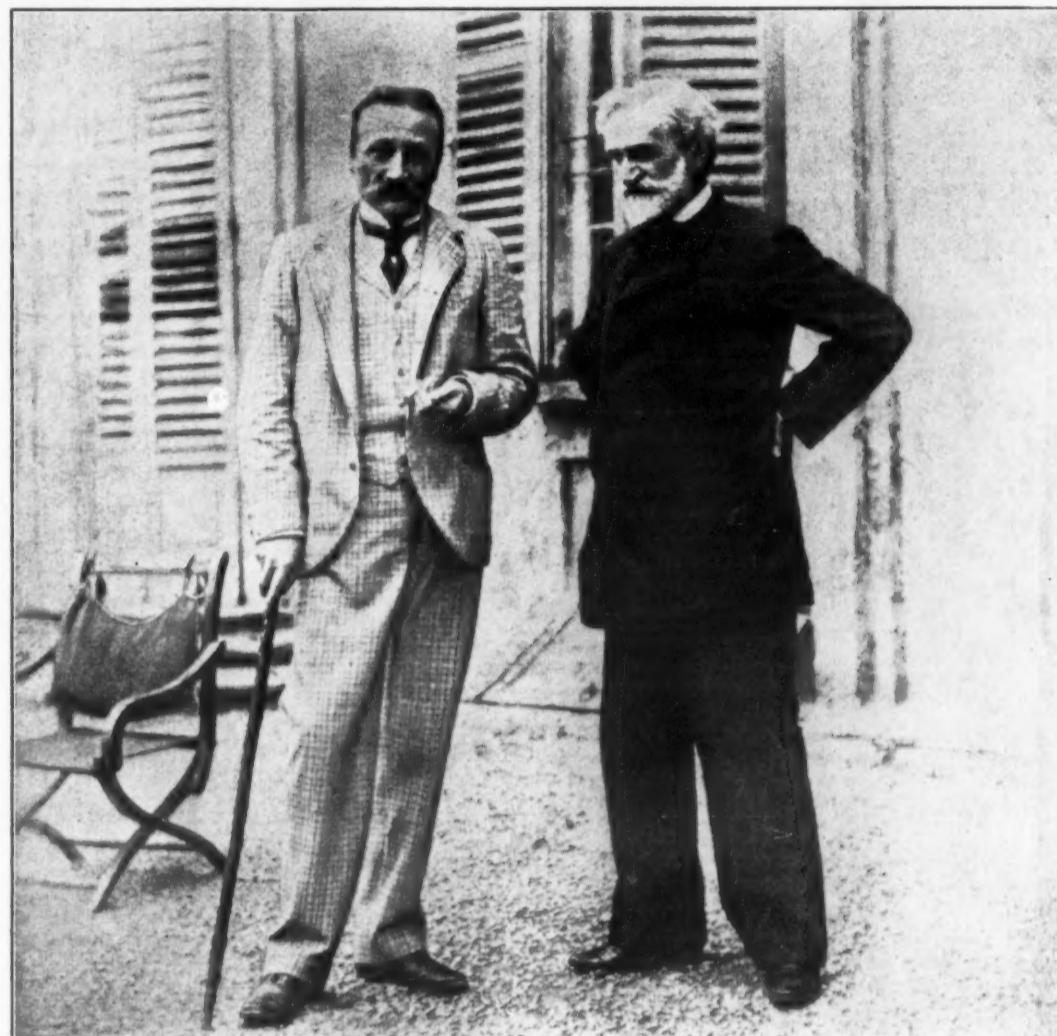
What with the various developments of the talking-machine he is "sadly afraid that before long the musicians' general cry will be 'We've got no work to do!' Music in rolls will soon entirely take the place of artists in rôles. I distinctly see visions in the near future of the 'Rino' at Covent Garden performed by talking-machines (with the aid of a cinema); of the 'Pathetic' Symphony at Queen's Hall in the same way, with an automaton conductor got up to resemble Nikisch or any other favorite *chef d'orchestre* of the moment; and of the Handel Festival at the Crystal Palace with four thousand gramophones instead of voices!"

"The artist's only means of livelihood will be that of singing or playing into records at whatever fee he is lucky enough to get; even the professor will have a bad time of it. The poor composer, it is true, will still remain, but he, too, may some day be supplanted by a composing machine with entirely new ideas and undreamt-of discordant harmonies."

* * *

Celebrating his silver jubilee as a teacher of singing this month Hermann Klein can look back over a quarter of a century of pedagogical activity divided between London and New York. But that does not represent the time limit thus far of his association with the musical world. For a number of years he was foreign sec-

[Continued on next page]



Arrigo Boito and Giuseppe Verdi

If Arrigo Boito had not written "Mefistofele" his principal claim to public notice would have been based on the fact that he provided Verdi with the librettos for "Otello" and "Falstaff." It is true, he has been working on another opera of his own, entitled "Nero," but as he has been more or less occupied with it for thirty-five years and he still can give no definite idea as to when he will consider it ready for a public performance, it cannot be included at this time among his achievements upon which a reputation is founded.

son, and most unobvious, and it seems to me unlovable, in spite of his cajolery. I do not think even Elgar has ever written more complicated music, and it is for this very reason that I wish a greater conductor than he had explained his complications, for much of the wondrous maze of detail in his score did not become audible at all to me.

"Yet in spite of this I heard more than enough to cause me to realize that here again Elgar has given us a masterpiece of music, prodigiously stamped with his own remarkable personality, and I firmly believe that if he will take his courage in both hands and perpetrate a good deal of judicious pruning—say, cut some five or more minutes, so to speak, from his score—his work will be vastly improved, and be infinitely quicker in its appeal. In any case, the 'study,' as Elgar describes the work, will gain immediately, as I have said, when it is directed in performance by one who has the power to elucidate the enormous complications of this amazing piece of music, a work that could have come from no brain but that of Elgar."

* * *

FRIEDA HEMPEL has followed the cue given by other ex-stars of the Berlin Royal Opera in meeting her large army of Berlin admirers in the concert hall for an Autumn greeting. But the coloratura soprano has scored a financial point over both Geraldine Farrar and Emmy Destinn by giving a "dress rehearsal" of her program

ILLUMINATING reports of the first official concerts of Futurist music in Italy are now available. The Paris correspondent of a prominent London daily quotes Signor Marinetti, the most industrious press agent of the Italian Futurists, who has been telling the *Intransigent* of the concert of Futurist music given in the Storchi Theater before an audience of 2,000 people. This, the very first concert of all, was given by the Futurist painter Russolo, "creator of the art of noise," who voiced his ideas in the press not long since, and another painter named Ugo Piatti, who built with him the "noise-making instruments" required for Futurist music.

Recently another concert was given in Milan. The program consisted of four "networks of noise," entitled "Waking up the City," "Motor-cars and Aeroplanes Meeting," "Dinner on the Terrace of the Casino," and "Skirmish in an Oasis."

The orchestra consisted of three buzzers, two bursters, one thunderer, three whistlers, two rustlers, two gurglers, one smasher, one strident, and one snorter. "In spite of the inexperience of the performers and an insufficient number of rehearsals, the effect obtained revealed to the hearers new acoustic joys. For instance, the harmonious combination of the bursters, the whistlers, and the gurglers produced a deep emotion of Futurist art that was like nothing else experienced before."

During the concert it seems that Marinetti himself and a Futurist musician,

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

secretary, accomplished linguist that he is, for Sir Augustus Harris at Covent Garden, and he was also music critic for the *Sunday Times*. His familiarity with London's musical history is embodied in a book of his that has been pronounced "the most useful book of reference for writers on musical matters in London of the thirty years between 1870 and 1900."

The latter part of Mr. Klein's stay in New York was marred for him by an ill-starred attempt to establish popular-price Sunday afternoon concerts in the newly opened Plaza Theater, designed along the lines of familiar London models. He thought they could be made an institution here too. But the New York public coqueted half-heartedly with the bait and finally left it to the Plaza's empty seats. Mr. Klein's attack of indigestion was entirely comprehensible, and under the circumstances it was scarcely worth while to resent the unflattering picture he painted of poor old New York as a musical or,

rather, unmusical city for the edification of Londoners after his return to England.

The author—or, more accurately, the "arranger," for the Biblical text was closely adhered to—of the libretto of the new Saint-Saëns oratorio "The Promised Land," he has also completed a new English translation of the libretto of "Carmen," one that is said to be a model for other opera-in-the-vernacular translators. It is to be used by Raymond Roze during his opera season at Covent Garden next month.

At his Swiss home in Clarens, Rudolph Ganz is preparing for a concert season that will take him along the familiar highways of Europe and into some of the byways, as well. On December 1 he will move on to Berlin to establish a working basis there for the Winter, and there he will give four concerts of his own, two with orchestra and two recitals, besides assisting other concert-givers. Paris, London, Vienna, Budapest and Warsaw are some of the other centers that are to hear him.

J. L. H.

LOS ANGELES ENDURANCE
AT MEMORIAL TO VERDI

Audience of 2,500 Sits Two Hours and a Half in October Heat—Farrar Has Receipts of Over \$5,000

LOS ANGELES, CAL., Oct. 14.—That over 2,500 persons sat through two hours and a half in a temperature ranging from ninety to ninety-five on a Sunday afternoon was sufficient compliment to the work of the People's Orchestra and Chorus, in its Verdi memorial program, given at the Auditorium last Sunday. Honoring the centennial of Verdi's birth, Conductor Lebegott had arranged a program of that composer's works in which the main number was the "Requiem," preceded by the Overture to "La Forza del Destino," the "Credo" from "Otello," sung by F. G. Ellis and the "Aida" March.

Effective soloists for the "Requiem" were Mrs. Bertha Vaughn, Mrs. L. J. Selby, Roland Paul and F. C. McPherson. Mr. Lebegott had his chorus admirably in hand, as well as the orchestra.

Much to Mr. Lebegott's surprise C. L. Bagley, clarinetist of the orchestra, stepped forward, just before the "Requiem" performance, and in a neat speech presented the director with a gold medal, as a mark of esteem from the orchestra. The applause of the audience showed its appreciation for the work which the director is doing for the cause of good music for the people at low prices.

Geraldine Farrar opened the Behymer Philharmonic courses of concerts at the Auditorium on October 10 to an audience that tested the capacity of the house. Much curiosity was aroused to hear this prima donna, who had not previously come to the coast. Her beautiful work and pleasing personality carried her audience by storm.

The house represented over \$5,000, coming close to the mark previously set by Paderewski of \$5,000. Miss Farrar's manager, C. A. Ellis, was strong in praise of the local management. The majority of Miss Farrar's program was in German, but when she sang in English she aroused the most enthusiasm. Naturally, after this reception, Miss Farrar is enthusiastic about Los Angeles, and she declares she will not rest until she has sung in opera on the same stage.

San Francisco sent its Tivoli opera company down to Los Angeles during the engagement of the Western Metropolitan Opera Company in the former city. The Tivoli company opened its month's engagement at the Auditorium in "The Bohemian Girl." The principals are Messrs. Santry, Phillips and Gallagher and Misses Vivienne and Edwards.

W. F. G.

LOUISVILLE SONG RECITAL

Myrna Sharlow, Soprano, Warmly Applauded by Home Audience

LOUISVILLE, Oct. 13.—The seating and standing capacity of the Auditorium and halls of the Woman's Club was tested on Wednesday afternoon of last week by the large audience which assembled to hear Myrna Sharlow, a local soprano, and Mrs. Newton Crawford, pianist, in a concert of well-selected music. It must have been as gratifying to the young singer as it was to

the music committee of the Woman's Club, under whose auspices she appeared, that so large and discriminating an audience was present. It is no exaggeration to assert that Miss Sharlow has every requisite for a successful singer, and though word had come from the music critics of the East and West expressing approval of her work, her audience was not prepared to hear a voice of such volume, range and tone. More than anything else one is conscious, of the singer's poise and intelligence.

The young prima donna—she is just out of her teens—will leave for the East in a short time to become one of the principal singers of the Boston Opera Company, with which organization she will make her début as a grand opera singer.

In Mrs. Crawford Miss Sharlow had an accompanist of rare intelligence.

H. P.

ENSEMBLE SINGING CHARMS

University Quartet and Mr. Whiting in "Liebeslieder" and Irish Songs

Supremely satisfying was the concert given by the University Vocal Quartet and Arthur Whiting in the extension teaching course of Columbia University at Horace Mann Auditorium, New York, on October 17. Consisting of Mrs. Charles Rabold, Mrs. Anna Taylor Jones, William Wheeler and Edmund A. Jahn, the quartet offered a delightful program comprising the Brahms "Liebeslieder" and the Old Irish Melodies arranged by Mr. Whiting.

Two recalls were given to the artists after their musically presentation of the Brahms Waltzes, which had been marked by the most unified sort of ensemble singing, with Mr. Whiting's authoritative accompaniments.

Notable among the fourteen Irish songs were Mr. Wheeler's "Savourneen Dheilish" and "Nora Creina," in which he handled his mellow tenor with artistic discretion. "The Snowy Breasted Pearl" was proclaimed effectively by Mr. Jahn's basso, while Mrs. Jones, the contralto, gave a strongly temperamental delivery of "Shule Agra," and Mrs. Rabold was heard to advantage in the contrasting moods of "Eileen's Farewell" and "Oh! the Marriage."

K. S. C.

Omaha Pianist Gives Recital Sponsored by Suffrage Organizations

OMAHA, NEB., Oct. 11.—Ethel L. Wagner, pianist, gave a delightful recital on October 9, at the Y. W. C. A. auditorium under the auspices of the Suffrage Organizations of Omaha. Her program exhibited a wide range of expression and variety of style and she entered thoroughly into the mood of each composition. Mrs. Wagner has rendered excellent service as head of the music department of the Woman's Club, where she acted as assistant director for several seasons preceding. Mrs. Wagner is also a successful teacher.

E. H.

Carré Leaves Opéra Comique for Post of Comédie Française Director

PARIS, Oct. 17.—Albert Carré, who has for a long time been the director of the Opéra Comique, has been chosen as the new director of the Comédie Française, succeeding Jules Claretie.



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How May Visiting Artists Utilize Dull Concert Period of Christmas?

Charles W. Clark Finds Solution to Problem by Holding Five Weeks' Teaching Session in Chicago, with Pupils Coming from Europe for Period—Baritone Champions Songs by Native Composers, "Not Because They Are American, but Because They Are Good"

HOW to make fruitful use of the period of concert lethargy before and after the Christmas holidays—that is a question which may have troubled many a visiting artist on American shores. Charles W. Clark may be recorded as one artist who has found a solution to the problem. In his previous tours of his native country, the American baritone had

Mr. Clark's classes will be somewhat of an innovation in student life, as some of his pupils will come from Europe expressly to study with him, returning immediately after he resumes his tour.

This musical campaign was described by Mr. Clark one morning last week during a visit to the MUSICAL AMERICA office with his brother, Dr. Frederick Clark. The singer related the additional fact that his pupils in Paris consist not only of Americans, but of Russians, English, Germans and so on.

Pupils from Many Lands

"How are people of these nations led to study with me—through my concert appearance? Yes, no doubt that has had much to do with it."

"And MUSICAL AMERICA—didn't that help?" suggested Dr. Clark.

"Certainly," answered the baritone, "even in Russia."

Western audiences will have no cause to complain of Mr. Clark, as they have of some touring singers, on the score of his singing too few numbers in English. The general plan of his programs will be: one group in French, one in German and the final group in the vernacular. The latter group will comprise songs by American composers.

"I am not using these songs because they are composed by Americans," added Mr. Clark, "but because they are good. Song composition, however, is one field in which we do not have to be ashamed of our own composers. In Paris we have quite a colony of American creative artists and I am to introduce some of their works. For instance, there is Florence Wyman, of Burlington, Iowa. I am to sing her setting of Walt Whitman's 'We Two Together.' Then I'll have Blair Fairchild's cycle of seven songs, 'Des Amours d'Hafiz,' and Campbell-Tipton's 'Fool's Soliloquy.' The Fairchild cycle is, of course, in French. Besides, I shall sing four favorite Sidney Homer songs: 'Prospero,' 'How's My Boy?' 'Uncle Rome' and 'The Fiddler of Dooney.'

Having made Paris his headquarters for a long time, Mr. Clark is a keen observer of that city's faults and virtues. In the former one may include the Parisians' tardiness in accepting the music of other countries. For instance, in his first appearance several years ago, Mr. Clark was unable to find acceptance for Brahms,



The Baritone and His Accompanist, Gordon Campbell, Perfecting a Song Interpretation in Mr. Clark's Paris Studio

while the next time, Brahms was received, but the baritone was unable to gain admittance for Hugo Wolf's songs.

Facility of the French

Among the many virtues which Mr. Clark sees in musical Paris is its inborn sense of the artistic, which makes it set a high standard of judgment. "This artistic sense is reflected in everything," commented the singer. "One day I watched some young girls from the country who were admiring some hats in a milliner's window. Adjoining this was a sort of entry passage where one could withdraw unobserved. Stepping in there these country girls hastily adjusted the trimming on their hats, pinned them together in a different way and soon emerged with *chapeaux* exactly in the mode of those which they'd admired in the window. That is just a sign of the artistic finesse which is so evident in the French music."

One of the interesting objects in Mr. Clark's charming Paris home is a quaint old pianoforte which belonged to the Gottschalk family and was presented to the baritone by Dr. F. F. Gunsaulus. This is a much prized possession, although as its present owner admits, the instrument's "vocal chords" are somewhat warped with age.

By booking his American tours through a Chicago bureau for three consecutive times, Mr. Clark gives practical evidence of his belief that it is not necessary for a touring artist to bear a label, "direct from New York," in order to win success throughout the country. Furthermore, he is a disbeliever in the method of many artists of gaining *réclame* through a New

York recital, even at the expense of that recital's being a financial failure. "There is no advertisement like that gained from singing for money," is Mr. Clark's dictum. "And as long as the artist is getting plenty of real money for singing to the rest of the country, why need he give a New York recital for advertisement?"

Festival Perplexities

In his previous American tours Mr. Clark has encountered some perplexing experiences, one being at a certain Middle Western festival in June, when Mr. Clark was a fellow-soloist with George Hamlin, the Chicago Opera tenor. "This was the same festival," related the baritone, "at which Mr. Hamlin was bothered during his singing by a fly that kept buzzing across his face, while George kept brushing it away with his hand. Finally, as George was taking a 'top note,' Mr. Fly made a swoop, flew into Hamlin's throat and clipped the high tone right in two."

"My trouble was with my chair, which had evidently been in some kind of a wreck and had been put together with glue. About the middle of the oratorio there was a long chorus and immediately after the chorus came my big solo. After the chorus was seated I started to rise, but seemed to find myself held by some invisible power. Again I started up and this time the chair went with me! The intense heat of the concert hall had melted the glue. Hurriedly I sat down. And the only way that I could go on with the performance was by having the soloist who sat beside me hold her foot on the rung on my chair as I arose—very carefully."

K. S. C.



Charles W. Clark, Who Inaugurates His Third American Tour

observed the vagaries of American life which turned habitual concert-goers into Christmas shoppers and holiday revellers, much to the detriment of the concert business. This set him thinking, and his arrangements for his present tour under the guidance of the Redpath Musical Bureau are the result of that reflection.

According to his schedule, Mr. Clark will appear in recitals up and down the West and Middle West until the second week in December, when the baritone will hie himself to Chicago. As the Redpath Bureau has an option on his services for additional concerts during the holiday period, Mr. Clark must remain within easy call of its headquarters, which are in Chicago. In the Illinois metropolis, therefore, the baritone will spend the five weeks between his regular tours, putting the time to a most practical use—that of teaching.

A FOE TO MUSICAL "ISTS" AND "ISMS"

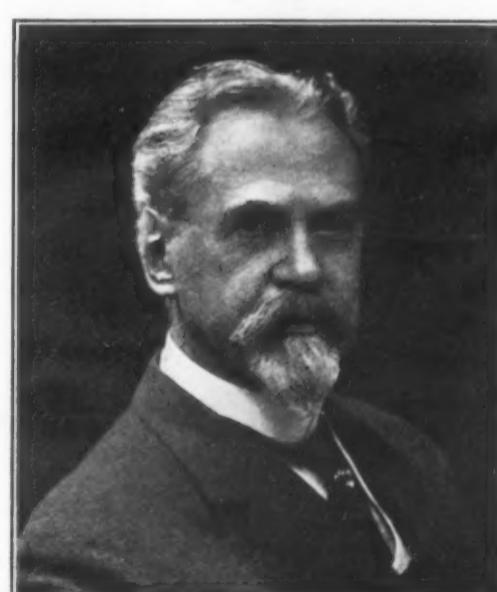
Constantin Von Sternberg Says Art in Europe Has Lost Its Way

Bureau of Musical America
Sixteenth and Chestnut Streets,
Philadelphia, October 15, 1913.

CONSTANTIN VON STERNBERG, president of the Sternberg School of Music of this city, recently returned from his annual sojourn in Europe, having spent his vacation entirely in Leipsic, barring a short stay in Berlin and Dresden. He edited two volumes of Russian piano music and wrote a general survey of the history of the music of that country. The two volumes will be in print very soon and will disclose some interesting facts showing that the culture of ancient Greece and the old pre-Gregorian scales have been a potent influence upon the music of Russia. Mr. Von Sternberg has also written some personal reminiscences of his acquaintance with Moscheles, Fr. Wieck (Schumann's teacher and father-in-law) of Kullak, Rubinstein, Liszt and Wagner, which may soon appear in one of the monthly magazines.

"Did you ever hear any new music?" Mr. Von Sternberg was asked.

"No, my Summer was unusually quiet," was his reply. "After a season of strenuous work at my school, of symphony concerts, operas, recitals, and so forth, my ears imperatively demanded a rest. I did hear some fine performances of older operas, Haydn's 'Apothekary,' Mozart's 'Bastien and Bastienne,' a good production



Constantin von Sternberg, Pianist-Composer and President of the Sternberg School of Music, of Philadelphia

of 'The Jewels of the Madonna,' and—in the manner some people speak of 'enjoying' bad health—I enjoyed 'Salomé' and 'Elektra.'

"You do not seem to like the modernists," was suggested.

"I do not. It seems to me that with the cubists and futurists in painting and the modernists in music, art in Europe has lost its way and strayed into the esthetics of the ugly. 'Isms' and 'ists' are always dreadful. Modernity is an attribute common to all great masters in any branch of art; but it is an unconscious trait of the mind,

whereas modernism is conscious, a screen to paucity of ideas. It is not progress, but the unwholesome product of stagnancy. Transient fads cannot shake my musical convictions, which are based upon enduring values in art.

"I met Dr. Max Bruch again in Oberhof and had a long chat with the youthful septuagenarian. He was much pleased to hear that we are raising the money to buy the manuscript score of his great Violin Concerto in G Minor for the National Library in Washington.

"Going to Europe in the Spring," continued the eminent Philadelphia pianist, composer and teacher, "we had Messrs. Caruso, Scotti and many other members of the Metropolitan as ship companions. Mr. Caruso made a splendid caricature of me (which I dare not publish) and taught my wife a new way to eat oranges—with salt. On the return trip we found on board the *George Washington* Mr. Schneider and Mr. Stokowski, from this city, Dr. Muck, from Boston, and Mr. Hertz, of New York. I need not say how pleasant the trip was, especially as all these gentlemen were accompanied by their charming wives, except Mr. Hertz, who is still undecided in this respect. It seemed to me that they were all as eager to return to America as I was, and that they too had a decided home feeling for this country."

A. L. T.

Ludwig Hess to Arrive in January

Ludwig Hess, the German tenor, has canceled all his early dates in America this season, as he has some very important engagements in Europe and will not be in America until about January 1. Mr. Hess has several joint recitals with Mme. Julia Culp in addition to engagements of his own. He will bring a new accompanist, Wilhelm Spohr.

ORGANISTS FRATERNIZE AT CONNECTICUT GATHERING

Tali Esen Morgan Advises N. A. O. Members Against Narrowness and Free Recitals—Urges Advertising

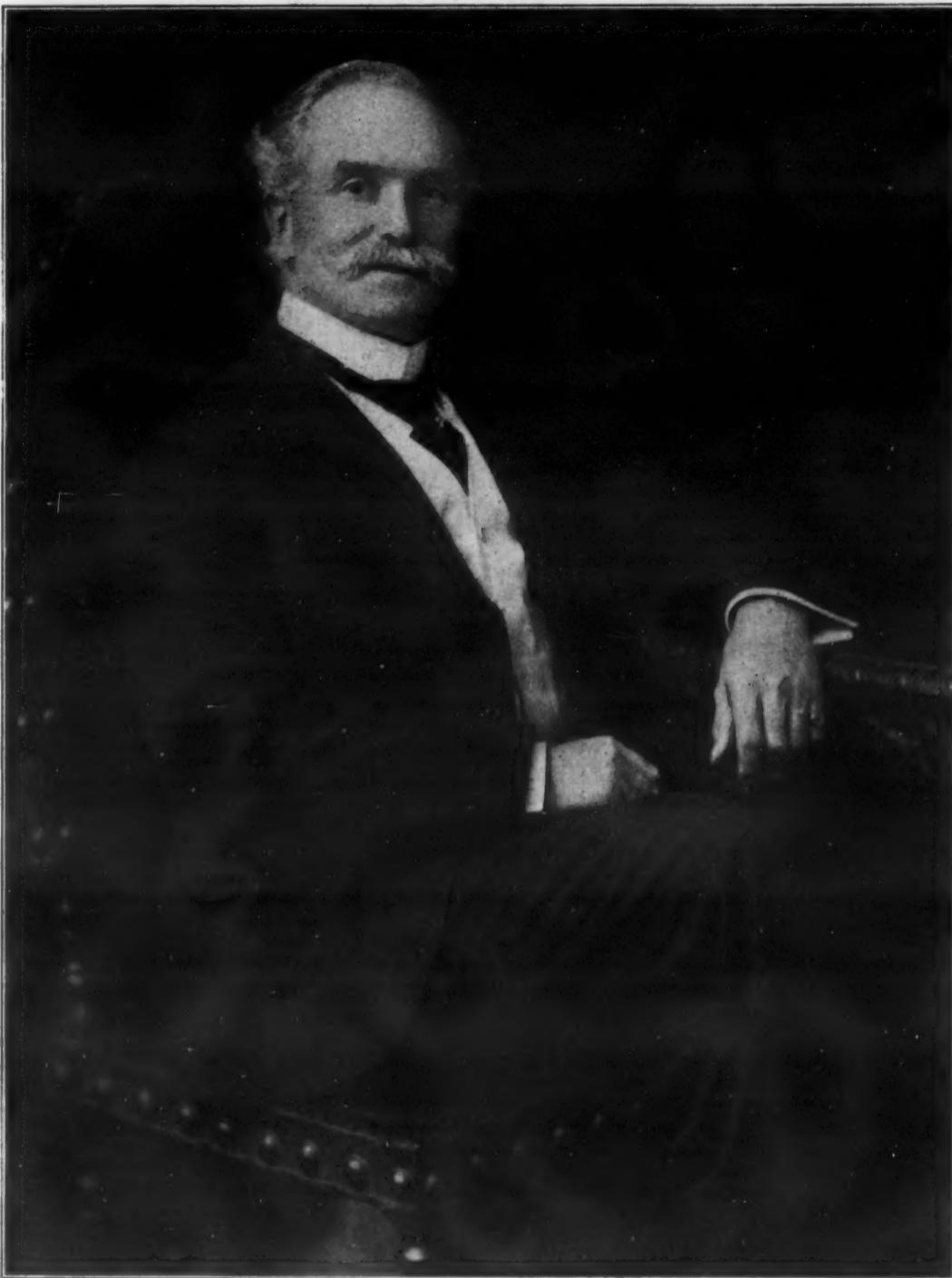
MERIDEN, CONN., Oct. 7.—The Connecticut Council of the National Association of Organists held its first "get-together" banquet last night at the Hotel Winthrop, attended by about fifty of the leading organists of the State. At the national convention at Ocean Grove in August it was decided that such gatherings should be held by cities and communities in order to bring together in a fraternal way all the organists. Connecticut was the first to fall in line and the success of the affair was far beyond the expectation of its promoters.

There were present as representatives of the national committee, Tali Esen Morgan, the national superintendent, and Arthur Scott Brook, chairman of the program committee. The toastmaster, Julius E. Neuman, predicted that every organist in the State would become a member of the organization within the next year. Dr. Morgan stated that organists represented the best class of musicians in this country, but that they lived a narrow life within their own churches or communities. He urged them to advertise their names and profession in the musical papers, to stop giving "free" organ recitals and put a value on their musical services. Mr. Brook spoke on the fraternal purposes and value of the association. Other speakers were the Rev. Dr. Scott Kidder, of Greenwich, Arthur H. Turner, of Springfield, Mass., and Dr. P. Harrington, professor of music at Wesleyan University. It was decided to hold the next State banquet at Hartford on November 10.

W. E. C.

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HOW KAISER PACIFIED SAINT-SAËNS

Composer Has Imperial Intermediary in His Differences with Berlin
Opera—Saint-Saëns's Ever-Youthful Energy—Maggie Teyte a
Charming "Butterfly"—Egenieff's Farewell Recital—Success for
Marie Caslova, American Violinist

European Bureau of Musical America,
 Neue Winterfeldstrasse 30,
 Berlin, October 3, 1913.

THANKS to the initiative of the Kaiser, the misunderstanding between the Royal Opera and Camille Saint-Saëns has been satisfactorily adjusted. When he heard of the composer's arrival in Berlin, the Emperor sent him a telegram of greeting in which he thanked him for agreeing to conduct his opera, "Samson et Dalila," at the Royal Opera. Saint-Saëns thereupon sent a return telegram informing the Emperor of the complications which had arisen and stating that it would not be possible for him to conduct his opera in view of the disfiguring cuts that had been made. The Kaiser at once had two telegrams dispatched, one to Saint-Saëns in which he fully approved the composer's attitude in refusing to conduct under such circumstances; the other, addressed to the Intendant, Count von Huelsen, to the effect that it was the imperial wish that the opera be produced without cuts as soon as possible and in conformity with the wishes of the composer.

To the Berlin representative of MUSICAL AMERICA, Saint-Saëns himself gave assurances that all had been satisfactorily arranged, and that he was to conduct the opera on October 13, without cuts and according to his own ideas. He was also to be given an adequate rehearsal.

When the writer called at Saint-Saëns's apartments, he found the composer hard at work playing the piano. He was not playing for pleasure, but practising, certain passages again and again, ten or twelve times—certainly a remarkable display of energy at such an age and after such a career.

The composer's greeting had all the courtly grace of a bygone epoch. A magnetic current of sympathy seemed to emanate from him, and it warmed one's heart to feel the glance of his still brilliant and searching but kindly gray eyes.

In the course of the interview, the conversation fell upon Saint-Saëns's "Africa," which is based on the rather weird but fascinating national air of Tunis.

"Do you know that country?" he asked, and when he was answered in the affirmative, he became very communicative. "Then it will certainly also interest you to know that in these five works for piano I have also utilized the song of the rivermen on the Nile," and with a youthful bound he was at the piano playing the theme and explaining how he had developed it.

"America?" he said, in response to further questioning. "It's too cold for me there. I need countries nearly tropical, like Algeria, Tunis or Egypt. There you feel comfortable, there you can find inspiration."

The Saint-Saëns Concert

In connection with Saint-Saëns, it is timely to mention the matinée given by the journal, *Paris-Berlin*, in the Philharmonie in his honor. The composer himself assisted, as did also the opera singer, Claire Dux; the violinist, Henri Marteau, and Oscar Fried, conductor. The program consisted exclusively of Saint-Saëns's compositions. The house was crowded and when the aged composer appeared on the platform, he was given an ovation such as is reserved only for the great.

Saint-Saëns played the piano part of his Fantasie "Afrique." His technic, artistic mastery and supreme command of his task were nothing less than astonishing. Saint-Saëns still possesses a delicacy of touch and a compelling force that would put most of his younger colleagues to shame.

HELENE KOELLING
 COLORATURA SOPRANO
Matinee Recital
 Aeolian Hall, November 12th, 1913
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Most surprising is the almost playful facility with which he seems to master whatever he undertakes.

Oscar Fried, as conducting accompanist, revealed his most brilliant side, adapting himself with ready facility to the frequently novel interpretations of the composer-pianist.

The program was introduced with the Overture to "Les Barbares," conducted by



Tina Lerner, Russian Pianist, and Mischa Elman, Russian Violinist, on the Beach at Scheveningen, Holland

Fried with his usual dash and abandon. In the succeeding number, Concerto in B Minor, for violin and orchestra, Henri Marteau excelled with his splendid musicianship, excepting in the first movement in which he seemed to be at odds with the orchestra. Saint-Saëns then conducted his Second Symphony in A Minor with all the exactitude and polish of the old-time conductor of the French school, and Fräulein Claire Dux sang the aria from "Henry VIII" and "La Cloche" with excellent French enunciation and vocal finish. Twice again the indefatigable composer appeared on the platform—as pianist when he played his valse caprice, "Wedding Cake," and as conductor of the "Danse Macabre," both numbers of magnetic charm.

Maggie Teyte's "Butterfly"

An event of unusual interest for Berlin was the guest performance at the Royal Opera on Saturday last of Maggie Teyte, the English prima donna, as *Madama Butterfly*. Of Miss Teyte's winsome personality you are no doubt cognizant as also of the extraordinary charm of her voice. On Saturday she sang *Butterfly* for the first time, and, what is more, without a regular orchestra rehearsal. Why an institution of the standing of the Berlin Royal Opera persists in exacting such experiments (for from an artistic standpoint it is an experiment), especially in the case of artists with a reputation, is incomprehensible. The result in regard to the performance in general was such as might have been expected under the circumstances, and it was unfair to Miss Teyte. Edmund von Strauss conducted with more abandon than precision or rhythmic grace, and dynamically also, the orchestra displayed no great capability under his baton.

The interpretation of the title rôle by the guest of the evening again demonstrated her marked individuality, the sympathetic sweetness of her voice, and, above all, her complete mastery of her vocal and histrionic attributes. Miss Teyte's success with the public was not to be questioned.

Herr Jadlowker, as *Pinkerton*, appealed to me less than in some other rôles, nor did he seem as well disposed as usual. Splendid in personality and vocal interpretation was Herr Brongeest as *Sharpless*, but Fräulein Rothauser's *Suzuki* was far from acceptable.

Egenieff's Farewell Recital

As was to be expected, the only Berlin recital of the baritone, Franz Egenieff, in the Sing Academy on Monday, drew an unusually large audience. The singer's prestige is such that he may always count on a good attendance. However, no singer is immune against indisposition, so that Egenieff on Monday could not display his vocal art as advantageously as on other occasions. Still, he is too thorough an artist not to give his auditors an artistic treat under all conditions and circumstances. He had chosen an excep-

tionally interesting program, comprising a Beethoven cycle, a very interesting cycle of Boëche (Tiefe Schatten), songs of Wagner, Debussy, Kerntler and Patacky, sung in French and German respectively, and these works were interpreted with all the charm and artistry for which he is noted. His delivery and enunciation might well be considered a standard. The audience gave the departing artist a sincere and well deserved reception on the eve of his American tour.

It will be remembered that the famous little Russian pianist, Tina Lerner, appeared as soloist last Summer at the concerts of the Lamoureux Orchestra and again scored a triumph characteristic of her appearances. A friend and admirer snapped her when she was enjoying the sea breezes at Scheveningen with her equally famous countryman, Mischa El-

spect. This young girl has evidently worked and worked hard. The way in which she played the rather tricky menuet movement of the Mozart Concerto was worthy of the best and most experienced artist, and she simply astonished her hearers with her broadness of conception of the Dvorak concerto. While her tone is not exactly voluminous, it is flowing and devoid of the accessory sounds that one frequently hears with annoyance. Dynamic and rhythmic taste is evinced to a marked degree. Her success with the public—and we must not forget the orchestra which showed appreciation in the usual manner—was such that one may safely predict a brilliant career for her.

Willy Ohlsen conducted the orchestra to better advantage than I have ever heard him conduct it before.

Emmy Destinn Sued

A disagreement between Emmy Destinn, the Metropolitan Opera soprano, and the Concert Direction Emil Gutmann has gone as far as the courts. Miss Destinn had been announced to appear at one of the Esplanade concerts of which we spoke in a previous issue. Now, Miss Destinn was engaged for the concert with the understanding that she was not to allow publication of reports concerning other appearances by her until she had sung at the Esplanade concert. The other day an announcement appeared that Miss Destinn was to be the soloist at the new Concert der Gessellschaft der Musikfreunde on October 30, which concert is given at popular prices. The Concert Direction Emil Gutmann notified Miss Destinn of this breach of the agreement, whereupon the singer answered with a telegram saying that she was not accustomed to having concert managers dictate terms to her. The result is that the Concert Direction Emil Gutmann is suing Emmy Destinn and the Esplanade concert on Saturday is called off.

The Royal Opera will commemorate the Verdi centenary on October 10 with a cycle of Verdi operas in the following sequence: October 10, "Traviata" (in Italian); Saturday, October 11, and Monday, October 13, "Don Carlos"; Thursday, October 16, "Aida" (Caruso guest performance). Later will follow performances of "Rigoletto," "Un Ballo in Maschera," "Otello" and "Falstaff."

Agnes Nering, pupil of Mme. Schoen-René, was heard recently in concert in Harmonium Hall, and disclosed fine vocal powers, a splendid stage presence and a compelling temperament. She seems predestined for the operatic stage, as her manner of singing tends to emphasize dramatic effects rather than the more delicately toned features of concert singing. Her German diction is still open to improvement, but her tone for the present is well produced—if not always satisfactorily controlled. Foremost among her operatic selections was an aria from the opera, "Halka," by the Polish S. Moniuszko—an exceedingly grateful selection even if apparently of no great intrinsic value.

O. P. JACOB

Flesch and Schnabel in Sonata Recital in Berlin

BERLIN, Oct. 4.—A musical event of unusual attractiveness was the sonata evening of Carl Flesch and Arthur Schnabel in Beethoven Hall on Sunday last. The hall was crowded. At first these two splendid artists did not seem to adapt themselves to each other as well as they might have—possibly a result of Schnabel's recent illness—but their performance of the Brahms Sonata in A was a masterpiece of chamber music interpretation. The program comprised three Brahms sonatas.

O. P. J.

P. B. Gheusi, Millionaire Playwright, to Direct Paris Opéra Comique

PARIS, Oct. 16.—P. B. Gheusi, the millionaire playwright and former co-director with Pedro Gailhard of the National Opera, to-day received the appointment from the cabinet as director of the Opéra Comique. The brothers Isola were appointed to join M. Gheusi in the management.

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THE beautiful new auditorium of the Knights of Columbus had a most delightful inauguration as a place for housing a part of San Francisco concert attractions last Tuesday evening, when Alice Nielsen was heard in one of her always welcome recitals. Despite the fact that "Tosca" was being played, with the first appearance of Carmen Melis in the title rôle; that the Loring Club was giving its first concert of the season, Emilio de Gogorza was holding his second recital in Berkeley and the Moss-Drake concert was being given at the Native Sons' Hall on the same evening. Miss Nielsen had a capacity house.

It seemed to be in her encores that Miss Nielsen appealed to her audience most,

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In general, the exercises treat of the correct position and movement of the arm and hand; of scales in thirds and sixths, and in chromatics; of finger-spreading; of octaves; of syncopations; of rests; of rhythm; of varieties of touch; of eye-training; of accompaniment-figures for the left hand; of the "pearly" touch; of the development of a light wrist. *First Studies* is, in short, a work of marvellous ingenuity and thoroughness, and no difficulty can be presented to the hand of the pianist upon the keyboard that is not here fully explained in a manner that will lead to its complete mastery. Moreover it forms an admirable introduction to the "School of Advanced Piano Playing," by the same author.

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although she displayed all the talent and art possible in the set program. It seemed, however, that the audience wanted the old favorites such as "Believe me, if all those endearing young charms," "Comin' through the rye," etc. The entire program was superbly sung.

Emilio de Gogorza, the famous baritone, was the first Greenbaum attraction of the season, and the program he offered in Scottish Rite Hall proved most delightful to the large audience. This popular Spanish baritone is a master of program building as well as of interpretation. The lover of French, German, Italian, Spanish or English could well admire his diction in each language. American composers were represented by Bruno Huhn's "Invictus" and Sidney Homer's "Uncle Rome," while English works included Sullivan's "Lost Chord" and "Sally in our Alley." The program would have been incomplete without a Spanish song, and, by request, Gogorza sang "La Partida," by Alvarez, which proved to be his best number.

Henri Gilles, the assisting artist, who is only twenty years of age, added to laurels he has already gained as pianist by his beautiful rendition of Beethoven's "Appassionata" Sonata, Grieg's Nocturne and a Chopin Polonaise.

Mr. de Gogorza's second recital was given in Harmonium Hall, Berkeley, under the auspices of the Berkeley Musical Association. It is through the efforts of Julius Weber, secretary of the association and the council, that Berkeley is able to hear such artists during the season, and to show that there is a large music-loving public in Berkeley. Thursday night's concert was attended by a capacity house.

Last Wednesday evening at the Century Hall, N. Personne presented in song recital ten of his advanced pupils, assisted by the young violinist Edward Harkness, a pupil of Adolph Rosenbecker. A pretentious program was rendered, including arias, quartets and sextettes from different operas. Harry Robertson, tenor, displayed a voice of excellent timbre. He has heretofore sung as a baritone. Edith Mote, soprano, who is about to tour Australia, appeared in a Puccini and an "Aida" number. Jeanne Mai, one of the Tivoli light opera stars, was heard in several well sung numbers. Mr. Personne has recently completed arrangements with Carl Jones, the stage director of the Tivoli Opera House, whereby it has established a conservatory for the complete training of pupils in the operatic art.

The first concert of the thirty-seventh season of the Loring Club at the Scottish Rite Auditorium proved most interesting. The Club had the assistance of Georgiana Strauss, contralto, who was heard in the *Beppe* arias from "L'Amico Fritz," and in a well sung group of songs. A special feature of the program was four folksongs, two Swedish, one Irish and one English. Chadwick's "Credo" was given its second reading in San Francisco and was well delivered by the excellent chorus of men. Gernsheim's cantata, "Salamis," Brambach's "Evening on the Rhine" and Arthur Sullivan's "The Long Day Closes" were other numbers. Two compositions had their first hearing in San Francisco, George Herrard Wilkinson's setting of the "Choric Song" from Tennyson's "Lotus Eaters" and the stirring "Forge Chorus" from Alberto Randegger's dramatic cantata "Fridelin." Enough praise can not easily be given this chorus as its work, under the baton of Wallace A. Sabin, is really superb. Frederick Maurer was at the piano.

FREDERIC VINCENT.

JENNY DUFAU MAKES BOW AS RECITALIST

New York Casts Generally Approving Verdict for Chicago Opera Prima Donna

Jenny Dufau, a young coloratura soprano of the Chicago Opera Company, gave a recital in Carnegie Hall, New York, last Sunday afternoon and was warmly received by an audience that was of good size, in spite of the rain. Miss Dufau has been heard in New York on several previous occasions in operatic performances given at the Metropolitan by the Chicago organization. She will be remembered especially as the *Fairy Queen* in Massenet's "Cendrillon." It must be confessed that her present recital disclosed her abilities in a more favorable light than her past performances, though this does not signify that she is primarily a recitalist. Her program on Sunday, a *mélange* of florid operatic arias, German *Lieder*, French, Italian and American songs of divers periods, was as follows:

"Das Veilchen," Mozart; "Ständchen," Strauss; "Ein liebster Wolf," Wolf; "Ich hab' in Penna einen Liebsten," Wolf; aria from "Lucia di Lammermoor," Donizetti; "La Violette," Scarlatti; "Odorava L'April," Parelli; "Amore amor," Tirindelli; "Viens, mon bien aimé," Chamindé; "Dites, que faut-il faire?" Air du XVIII Siecle; Polonaise from "Mignon," Ambrose Thomas; Irish folksong, Arthur Foote; "Marian," Kurt Schindler; "Lo, Hear the Gentle Lark," H. Bishop.

Miss Dufau is blessed with a pleasing personality, but if she contemplates further activity on the concert platform she should eradicate certain obviously affected gestures and motions which detract attention from her singing and cultivate that repose and unobtrusive bearing that the concert stage requires. For the rest she is a singer of many excellent qualifications. It was a laudable ambition, no doubt, which led her to include in her program the songs of Mozart, Strauss and Hugo Wolf, but it was ill-advised. Miss Dufau's style is not well adapted to their demands. Moreover, her voice did not warm up to its task until after the first group of songs. The highly ornamented airs from "Lucia," "Mignon," the "Lo! Hear the Gentle Lark" and the lighter French and Italian songs found her far more at ease and plainly in her element.

Lightness, flexibility and clarity are the dominant characteristics of the voice. If her handling of it cannot be termed ideal her faults do not, on the other hand, utterly override her excellence. There is no great warmth, nor yet an extensive range of nuance. While most of her higher tones are eminently satisfying in their purity a few are occasionally penetrating.

Miss Dufau's florid execution discloses considerable aptitude in the matter of scale passages, runs, staccati. Her trill, if not altogether perfect in evenness, is yet satisfying. The "Lucia," "Mignon" and "Lark" music was sung with a measure of brilliancy that necessitated encores. A number of lapses from the pitch were apparent during the afternoon.

That she can cope with songs of a simpler type she showed in Scarlatti's "Violetta" and old French air "Dites, que faut-il faire?" Arthur Foote's "Irish Folk-

song," the delivery of each of which had delicacy, charm and artlessness of sentiment. Mr. Sross played the accompaniments with his never-failing resourcefulness and artistry.

H. F. P.

Alda Repeats Song for Late Comers

MEADVILLE, PA., Oct. 18.—One of the largest audiences ever assembled here paid its respects to Mme. Frances Alda last week. Owing to a slight accident on the railroad a delegation of music lovers from Oil City was delayed, and upon request Mme. Alda graciously repeated the "Prayer" from "Tosca" for the enjoyment of the late comers. The prima donna was in superb voice. The artists on the tour with her are Frank La Forge, the American composer-pianist, and Gutia Casini, the Russian cellist.

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Two Phases of the Recitalist's Art that Are Exceedingly Important Though Often Neglected—Faultless Technical Performance Less Vital than Conveyance of Emotional Idea—Has the Pendulum Swung Too Far Towards the Purely Technical Side?

By PERCY HEMUS

THE singer's art is more than a mere exposition of technical efficiency. It is true that the performer must have overcome the mechanical difficulties in the way of the production of a pure tone and must have back of that tone the freedom which comes from technical proficiency, but with these things true there still remains the art of singing. In its broadest sense this may mean interpretation of the mood of the composition, a complete understanding of what the composer is trying to portray; but in addition to this it means attention to those seemingly small things which singers so often ignore. Why should there be less attention to facial expression, to word coloring, to program making, to enunciation, than to the more apparent interpretative ideas?

These several ideas have recently been strongly brought to my notice. Some time ago I was attracted by the possibilities of reading such compositions as Strauss's "Enoch Arden," Arthur Bergh's "Raven" and other works of like style. Although I knew that such forms of musical presentation, to be successful, demanded certain emphasis on facial expression and word-coloring, yet I was unaware of the difficulties of these and their supreme importance also in singing.

In the first place I found that there was a vast field in the realm of word-coloring. The most commonplace words may be freighted with tremendous import, and, likewise, important words (in the composi-

tion) made ineffective by the wrong coloring. In these recitations to music the singer cannot depend on sheer beauty of tone but must, with very much less tonal variety at his command, convey the suggestion of the emotion. The most profound passage may be ruined unless the inflection, the tone of the voice, carries with it the correct emotional idea. The most serious things may be made to provoke laughter if given in a certain flippant style, and *vice versa*.

Without Extraneous Aids

This was borne in upon me more strongly when I came to do Mr. Bergh's "Raven" for the phonograph. Here there were no extraneous aids. The phonograph presents only the voice. There was no chance for the artist's personality, no chance for facial expression; in fact, there was the presence of a mechanical instrument to overcome. This led to a detailed study of word-coloring with very happy results.

In the presentation of this work on the stage I found that, in addition to careful attention to word-coloring, I could much heighten the effect by means of facial expression. As a singer this had never been brought home to me, but as I began to study the work I found a marvelous field. A performance of "The Raven" does not represent to me the mere chance expression which may happen to strike my fancy at the moment, but a carefully detailed presentation of facial pictures which lead to a definite climax.

Aside from the use of these two phases of the art in reciting to music I have found them exceedingly valuable in recital pro-



Percy Hemus, American Baritone, Photographed While Reading Poe's "The Raven," with the Musical Setting by Arthur Bergh

grams. The experience in word-coloring has opened up tremendous possibilities in the singing of songs and facial expression may be used to great advantage in the average song program. If we demand of the actor that he look the part, express the emotions on his face and by means of word-coloring; if we demand that the operatic singer employ these aids to artistic expression, at least, to some extent, there is all the more reason why the recital singer should utilize them more than he does. Deprived of all action, all scenery, and placed on a bare stage with the premium on formality and emotion-killing conventionalism, there is all the more reason, as I say, why the recital artist should make use of these adjuncts to his art.

Technic Over-Emphasized

Singing, in itself, is not as difficult as some lecturers and writers would have us believe. I think that the pendulum has swung quite too far toward the purely technical side and that if the many teachers would employ a minimum of the technical in their instruction, thus leaving more time

for the study of those adjuncts which may seem unimportant but which are really the features which bridge the gap between the public and the artist, we would have many more successful singers.

Art is not the faultless technical performance of a composition, but the conveyance of an emotional idea. Anything, therefore, the function of which is to make more apparent the emotional idea is a valuable adjunct to the technical in performance. Facial expression and word-coloring without a doubt have this characteristic and, as a means of illuminating the emotional idea underlying a song, should be freely employed in strengthening the singers' interpretations.

Percy Hemus Married

Percy Hemus and Gladys Craven were married on October 5 in Asbury Park, N. J., where they had gone for a week-end to visit friends.

The bride will still be known professionally as Gladys Craven and will continue to accompany at the piano for the song recitals and readings of Mr. Hemus.

NEW YORK VERDI MEMORIAL

"Aida" Act in Concert Form Feature of Italian Society's Concert

Had the bust of Verdi come to life as it looked down at last Sunday evening's concert in his memory at New York's Carnegie Hall, the great composer must have grieved at the smallness of the audience which assembled to do him honor. Most of the auditors were Italian and many of the soloists with the Italian Orchestral Society of New York, the exceptions being the feminine artists: Mme. Clementine de Vere Sapiro, soprano; Mme. Niessen Stone, mezzo soprano and Inga Orner, soprano.

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In addition there were Ernesto Torti, who was to appear at the Century Opera on the following night; Enrico Aresoni, a tenor with an interesting career in American opera; Giovanni Gravina, who was wounded in a stage duel with Constantino in New Orleans, and Salvatore Sciarretti, tenor.

Most vociferous was the enthusiasm aroused by Mr. Aresoni's forceful delivery of the "Monologo" from "Otello," after which the audience kept recalling him until the artists appeared for the next number. Mme. Niessen Stone won a legitimate success with "O Don Fatale" from "Don Carlos." Under Cesare Sodero's baton the Nile scene from "Aida" was given in concert form, with especial opportunities for Mme. Sapiro, Mr. Aresoni and Mr. Torti. Closing the concert was the "Rigoletto" Quartet sung satisfactorily by Miss Orner, Mme. Niessen Stone, Mr. Sciarretti and Mr. Torti. K. S. C.

Tanara and Stojowski Resume Teaching at von Ende School

Fernando Tanara, the noted operatic coach, has arrived in New York, and is resuming his teaching at the von Ende School of Music. Sigismond Stojowski's arrival after his European successes was simultaneous with the arrival of a number of pianoforte students who will take up instruction under this master at the von Ende School. Mr. and Mrs. Herwegh von Ende sent out cards of invitation for the opening of the new home of the von Ende School, at 44 West Eighty-fifth Street, on October 22.

BROOKLYN BENEFIT CONCERT

Noted Artists Appear on L. J. Munson's Academy Program

Conspicuous among early season's concerts because of the marked interest which it aroused was the program given at the Brooklyn Academy of Music on October 16 for the benefit of the Norwegian Hospital ambulance fund. It was designated an "artists' concert," and, arranged by Lawrence J. Munson, the well-known concert organist, it attracted an audience of 1,800 persons. The Men's Aid Society lent its auspices.

Prominent among those who participated were Mme. Charlotte Lund, the dramatic soprano, and Marcus Kellerman, baritone of the Hammerstein Opera Company. Carl H. Tolleson, the Brooklyn violinist, was also a welcome feature. Mme. Lund aroused much enthusiasm in her singing of Sinding's "Sylvelin" and Grieg's "En Svane" in Norwegian. Her voice bore its customary charm and brilliancy, and the singer was obliged to respond with "Zueignung," by Strauss, and "Birth of Morn," by Leoni, as encores. Her other numbers were "Inter Nos," by MacFayden; "Toujours à Toi," by Tschaikowsky, and Charpentier's "Depuis le jour" from "Louise." Mr. Kellerman, with admirable form and fluency gave the Prologue to "Pagliacci" and familiar selections from Schumann, Sidney Homer and Oleo Speaks. Sinding's "Old Melody" won appreciation for Mr. Tolleson at the outset, and it was followed by compositions of

Per Winge, Dvorak, Halvorsen and Wieniawski. Mr. Munson played the "William Tell" overture admirably, and later, by request, "Saeterjentens Sondag" and then a Guilmant march was heard. Frank Bibb as an accompanist displayed marked efficiency. G. C. T.

Frau Noordewier-Reddingius, one of Holland's foremost singers, recently celebrated her twenty-fifth "artist's jubilee."

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NEW BOOKS ABOUT MUSIC

ONE of the most vitally interesting works on the subject of chamber music is a book so titled by Thomas F. Dunhill, recently published by the Macmillan Company.*

It is intended as "a treatise for students" (the author supplies the subtitle) and contains much that is worthy of serious consideration by all devotees of what has been termed "the purest form of music." After an introductory chapter Mr. Dunhill discusses the string quartet, giving three chapters to it. In the first, well-taken points are made on the works in this form by Haydn, Mozart and Beethoven; the next chapter is given over to the matter of "resources and effects," the third to "counsels and warnings."

In connection with what Mr. Dunhill has to say about the manner of writing for two violins, viola and violoncello there is nothing that one can take exception to except that, in spite of his attempt to avoid being considered pedantic or academic, he has fallen into the pit which seems to be set for all who wish to set down counsels or warnings to students. I

*CHAMBER MUSIC. A Treatise for Students. By Thomas F. Dunhill. Published by the Macmillan Co., New York and London. Cloth, pp. 311. Price \$3.25.

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quote from page 91, where, over the example from Grieg's ever-beautiful Quartet, op. 27, Mr. Dunhill says: "The *tremolo* treatment, always dangerous to chamber music, only serves to accentuate the inappropriateness of the method." The passage referred to is the wonderfully effective place where the great Norwegian composer has his violins and viola play a *tremolo sul ponticello*, while the cello announces the main theme of the quartet, richly set on the A string.

If this is not one of the most telling moments in all modern chamber music I offer no opinion on anything since Beethoven. I further doubt whether Mr. Dunhill finds this effect so pernicious as his remarks seem to indicate. On reading through his volume the reader may discern a general dislike for the music of Grieg, and this may account for his stand in regard to this gem of quartet writing. If it does there is nothing to be said in the matter, for it then resolves itself into a question of taste. If two erudite music critics, men like John R. Runciman in England and Henry T. Finck in America will have none of Brahms, or very little, Mr. Dunhill has a right to be spared a liking for the music of Grieg.

The chapters on the string trio, quintet and sextet, on strings, with piano, duos, trios, quartets and quintets are timely and show a knowledge of the literature—in fact a comprehensive knowledge such as few musicians of the day possess.

There is a chapter on wind instruments, in which Mr. Dunhill cites many interesting works, some of which we in America have heard from such organizations as the Barré Ensemble of New York and the Longy Club of Boston.

A final chapter headed "The Larger Combinations—Retrospections, Prospects of Development" is a résumé which should be read by every lover of chamber music. It is idealistic in its trend, and expressed, as is the rest of the volume, in English which is at once clear, alive and to the point.

It is a valuable work and should be in the library of musicians the world over. Barring such statements as cited in *re* Grieg's treatment of the string quartet, which Mr. Dunhill flatly says is not "string quartet writing at all" the book is worthy of the utmost respect. Mr. Dunhill, himself a Britisher, grows enthusiastic over a few English works which we do not know in this country: York Bowen's Sonata for Viola and Piano, James Friskin's Quintet for Piano and String in C Minor, and John Ireland's Sonata for Piano and Violin in D Minor. We are glad to see this exhibition of patriotism carried into the arts.

Mr. Dunhill, we also learn, is a composer himself. His remark about the danger of writing a *tremolo* in a string quartet might accordingly confound him some day, if he should chance to be writing for this medium and find that one of his best themes might be most effectively published on the cello (as in Grieg) or on the G string of his first violin, while the other instruments enjoyed themselves with a tremolo.

A. W. K.

THE second volume of "Musical Dictation," by Hollis Dann, professor of music at Cornell University, appears from the American Book Company.† This is a manual for teachers and takes up the subject of tone and rhythm.

Professor Dann treats his subject with a considerable amount of logic and the book has much in it that should make it valuable. It is all arranged according to divisions of the school year. In the back of the book is material for dictation which is well selected and comprehensive, comprising themes from all sources from the early Italian composers to Wagner and even Mascagni.

A NEW volume of "Hymns for Schools and Colleges" has recently been published by Ginn & Co.‡ It is edited by

†"MUSICAL DICTATION." By Hollis Dann. Book Two. Cloth, pp. 221. Published by the American Book Company, New York, Cincinnati, Chicago.

‡HYMNS FOR SCHOOLS AND COLLEGES. Edited by Markham W. Stackpole and Joseph N. Ashton. Published by Ginn & Company, Boston, New York, Chicago and London. Half leather, pp. 261. Price \$1.25.

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Markham W. Stackpole, School Minister, Phillips Academy, Andover, Mass., and Joseph N. Ashton, former director of music at the same institution.

The collection does not differ in many respects from similar books, though the editors have borne in mind one important item which will help their work to become popular. This is their choice of hymn tunes of moderate range and easy intervals. Further, they have transposed many of the tunes to lower keys than those usually found. Thus the melody is confined to E flat, rarely rising above it, and the bass has been kept, wherever possible, above low F.

A. W. K.

A SCANDINAVIAN CAMPAIGN

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Mme. Julia Claussen, Making New York Début in Scandinavian Concert

The American-Scandinavian Foundation established by Niels Poulsen, having interested itself in the cause of the Scandinavian composer, a concert of Scandinavian music is to be given in Carnegie Hall, New York, October 26. There will be a male chorus of 250 voices and the Scandinavian Orchestra of sixty musicians, under the leadership of Ole Windingstad.

A brilliant array of soloists will include Mme. Julia Claussen, mezzo-soprano of the Chicago-Philadelphia Opera Company and the Royal Opera of Stockholm; Charlotte Lund, soprano, Gustaf Holmquist, baritone, and Prof. Cornelius Rubner of Columbia University, pianist. It is the intention of the committee of the American-Scandinavian Society to give similar concerts in other cities, Chicago, Minneapolis and San Francisco.

New Works Brought Forward by Zoellner Quartet

The Zoellner Quartet is bringing out a new work this season, the "Romantische Serenade," op. 25, by Jan Brandt-Buys. The first performance of the work was given in Toledo, O., on October 8. This will be the third consecutive tour of the Zoellners and their bookings are already over the hundred mark. Their Aeolian Hall concerts are scheduled for January 8 and March 17. The quartet is also playing one of the chamber concerts of the People's Symphony Club at Cooper Union, New York.

Concert Engagements for Florence Austin

Preceding her New York recital at Aeolian Hall on October 28, Florence Austin, the American violinist, appeared as soloist with the Montreal Symphony Orchestra on October 19 in Montreal. She has also been engaged for two appearances in the concert course at Columbia University, New York, the dates being October 24 and December 18. The latter being the anniversary of the birth of Edward MacDowell, the program will contain several of his compositions.

MINNEAPOLIS SONATA RECITAL

William and Margaret McPhail Delight in Program of Three Schools

MINNEAPOLIS, MINN., Oct. 11.—A program of exceeding merit and charm was presented by William and Margaret McPhail on Tuesday evening. Any lurking fear that a recital of three sonatas might prove a heavy diet for normal digestion was entirely dissipated. An audience of 600 was held with enthusiasm unabated during the entire evening.

Three national schools of composition were presented. Representing America was Arthur Foote's Sonata in A Minor for violin and piano, which ingratiated itself with the audience. César Franck's beautiful Sonata in A Major led the audience into the mood characteristic of the French composer. An early opus of Beethoven, the Sonata in A Major, stood for the German school. While Mr. and Mrs. McPhail gave free rein to their individual talents, at the same time they produced an ensemble which bespoke a common conception and unity of purpose.

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NEW YORK SYMPHONY DATES

Gadski Soloist at Opening Concert in
Æolian Hall

The orchestra of the Symphony Society of New York, under Walter Damrosch, has just returned from a most successful engagement in Pittsburgh and will open the symphony season in New York at Æolian Hall on Sunday afternoon, October 26.

The season promises to be a brilliant one. The programs contain many novelties and many established masterpieces. Special programs are to be played, one of works of Schumann, including the B Flat Symphony and the piano concerto, with Josef Hofmann as soloist, another of works by Schubert. At the first concert Mme. Johanna Gadski will be soloist. She will sing an aria from Tschaikowsky's "Jeanne d'Arc" and three Wagner songs orchestrated by Mottl. The balance of the program will include the Fifth Symphony of Tschaikowsky and a Rhapsody by the young Roumanian composer, Enesco. This Rhapsody in A Major is built on Roumanian airs and is the first of a series of three published as opus 11. Interesting in contrast to these modern works will be a concerto for strings by Vivaldi, one of the early writers for violin.

The first concert in the Friday afternoon series will be given on October 31. Mme. Louise Homer will be the soloist and the program will comprise Haydn's Symphony in D (The Clock), a Serenade in D, by Brahms, and Loeffler's "La Villanelle du Diable."

Re-engagements for Schoen-René Pupils

BERLIN, Oct. 3.—Dr. Staegemann, the German baritone and pupil of Mme. Schoen-René, has been re-engaged at the Dresden Royal Court Opera for five years at a salary of 20,000 marks. Dr. Staegemann will be heard in Berlin this Winter at one of the "elite" concerts in the Philharmonie, in a joint concert with Kammermägner Artot de Padilla on January 6, in the Singakademie, and at a concert of the Gesellschaft der Musikfreunde.

The Stuttgarter Hoftheater has renewed the engagement of George Meader, the tenor, who is also a pupil of Mme. Schoen-René. Mr. Meader will sing in nearly all of the largest German cities during the season of 1913-14. He has been engaged for a concert in honor of the Empress in Halle, October 22.

H. E.

HAROLD BAUER IN FESTIVAL CONCERTS IN SPAIN



Jacques Thibaud, the French Violinist, and Harold Bauer, the Pianist, who will Make a Series of Joint Appearances in the Course of Their Forthcoming American Tour

AN interesting as well as highly amusing letter has come from Harold Bauer from San Sebastian, Spain, where the pianist recently began his brief continental season before sailing for America. The symphonic concerts given there were of a very high class, including within a single week performances of Brahms's "Requiem," César Franck's "Beatitudes," Berlioz's "Faust" and Beethoven's "Ninth Symphony." In this fashionable seaside resort, writes Mr. Bauer, there is a festival atmosphere which recalls Bayreuth and similar places.

An interesting feature in San Sebastian is the Orpheum Society composed of local townspeople and drawn from every class. When Mr. Bauer was there its activities were at their height. As a result, the conductors on the trams sang the "Ninth Symphony" at him as he hung to a strap;

the chambermaids performed their duties to the joyful strains of Brahms's "Requiem," while the fishermen were observed to haul in their nets shouting the "Amen Chorus" from Berlioz's "Faust" at the top of their voices!

Mr. Bauer created a sensation at the Beethoven Festival by his performance of the Choral Fantasia, with orchestra, chorus, and soloists. The other works he performed during his stay in San Sebastian were the Mozart Concerto in D Minor, the Saint-Saëns Concerto in C Minor, César Franck's Symphonic Variations and Schumann's "Carneval." The pianist is now in England, where on October 5 he played at the opening orchestral concert in Albert Hall, following this with a recital on the 6th. On the 8th and 10th he played in Manchester and Bradford with Thibaud and Casals. On the 13th he made a joint appearance in London with Thibaud.

COWBOYS IN RED SASHES
WITH BRUSSELS "GIRL"

Gallicised "Wild West" Mars Work of Notable Cast—Two American Artists to Appear in Concert

BRUSSELS, BELGIUM, Oct. 7.—The third week of the opera season at La Monnaie began last night with the production of "The Girl of the Golden West." Emmy Destinn was well liked as Minnie, Giovani Martinelli received an ovation as Dick Johnson and Dinh Gilly was as usual a favorite. Mme. Destinn was dramatically potent, but vocally not at her best. The conductor, Giorgio Polacco, read the score most intelligently and produced a most profound impression by his serious musicianship.

This is not the first time that "The Girl of the Golden West" has been heard in Brussels, and in spite of the fact that the company had the aid of four such distinguished artists as Destinn, Martinelli, Gilly and Polacco, the opera still finds little favor here. One of the leading critics says to-day: "Puccini could write more appropriately for brigands than for cowboys." The Théâtre de la Monnaie is famous for its wonderful *mise-en-scène*, but in this case it failed miserably. The cowboys in their broad red sashes were amusing enough, but Dua as the barkeeper, the embodiment of the French idea, trying to adapt himself to the methods of the "wild and wooly West," was convulsing.

Musical Brussels will be exceptionally busy this Winter. Dr. Strauss is coming to conduct a symphony concert at the "Populaires," composed entirely of his works, while the same series of concerts announce d'Indy and Debussy in their own compositions, and the list of soloists is made up of the greatest artists who will be in Europe this Winter.

Ysaye will conduct the first concert of the Ysaye concerts this season, and Capet, who made a sensation in Brussels last Winter, will be the soloist. Lewis Richards, the American pianist, who made a serious impression here last year with the Capet Quartet, is to be heard here again later in the season, as is also Richard Buhlig, another American who has found great favor in Brussels.

Dubois, the new director of the Conservatoire, has announced a very brilliant series of concerts, and will present among other works the "Beatitudes" of Franck. Maria Philippi will be heard in this concert, also Seguin, who has been absent several years.

REATA WOODRUFF.

Homer Opens Columbus Club Series with 4,000 Auditors

COLUMBUS, Oct. 15.—Louise Homer sang to an audience of over 4,000 on Tuesday evening in Memorial Hall at the opening of the Women's Music Club's concert series. In addition, 2,000 persons were turned away. Everyone in the hall was a holder of a season ticket for the course.

Gov. James M. Cox introduced Mme. Homer, praising her as a wife, mother and noted American contralto. The huge audience rose and sang "America," with Mrs. Wilbur Mills at the great organ, after which Governor Cox led Mme. Homer to the stage, the singer receiving an ovation.

Several songs were graciously repeated by the singer for the benefit of the 300 on the stage, Mme. Homer turning about and facing her platform hearers. E. M. S.

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New York, October 25, 1913

THE "LITTLE GERMAN OPERA HOUSE"

H. T. Parker, who always writes eloquently and generally argues persuasively, has discoursed to good purpose in a recent issue of the Boston *Transcript* on the "little German Opera House." The provincial operatic establishment which flourishes in luxuriant profusion throughout the length and breadth of the Fatherland is an institution whose exact status is not as thoroughly known in this country as it ought to be. It is commended at one time and maligned at another by the divergent parties who concern themselves with musical upliftment of America, and it appears to serve both parties to equal advantage as an argumentative weapon.

"Superior righteousness," remarks Mr. Parker with caustic sarcasm, "disliking the inherent cost and the inherent social and fashionable sides of opera beyond the Atlantic, affirms that we should have such opera houses in America." Whereupon the distinguished Boston critic proceeds to expatiate upon the disadvantages of these theaters, the general mediocrity of the representations, the general weakness of the available musical forces, the lamentable deficiencies of acting, the outworn scenic settings and costumes. The public, he continues, rouses itself from its predominant mood of apathy and boredom only upon the appearance of some "guest singer"—in our own parlance, a "star." "Even if the German publics were satisfied with these little operas—and they are not—there is not, there never has been a sign of the operatic times in America that they would satisfy an American public," he continues. "Over the sea they really belong to the chimeras of that unpractical and deceptive idealism that shuts one eye to actual facts, that with the other it may see its pet theories the bigger."

Most of what Mr. Parker says might with equal pertinence and aptitude be employed in reference to the provincial opera houses of France and of Italy. Measured by the yardstick of artistic achievement they fall, in truth, lamentably short. In many respects it would be sheer folly to cultivate a set of establishments with similar imperfections on their heads in this country in the hope of summarily raising America to a pinnacle of esthetic appreciation which it is deemed proper for it to possess. Yet the utter hopelessness of the "little Ger-

man Opera House," as Mr. Parker views it is not necessarily an utterly crushing refutation of its *raison d'être*. "The world is neither as good nor as bad as it seems," said de Maupassant. Something similar might be said of the provincial opera houses that dot the Continent.

The alternative is undoubtedly of opera indifferently performed or of no opera at all. And it seems to argue a certain popular nobility of spirit that the former is the choice. The rank and file of Germans and Italians know their operas, even though they must endure garbled renderings of them. They have become a part of their existence, they form one of the necessities of life. True musical culture in America will progress as fast as the art changes from a luxury to a necessity. The little German opera houses are concrete responses to a prevailing spiritual necessity which demands satisfaction. To that point they are useful. They endeavor to answer their purposes and however inaptly they do so they are factors of culture that cannot be dismissed in a word. What is needed in America is the impulse that has made these opera houses necessary.

In the smaller American cities as yet unused to the splendidly glamor of a Metropolitan, the small opera house will some day, let us hope, be as needful as in Germany and Italy. But because the latter are in many respects artistically weak, it does not follow that the American ones would have to be so. Nor will it be necessary to anathematize the "star system" at the outset. The desire to hear "stars" is at once natural and commendable—for a "star" is, in the last analysis, an artist who is master of his craft.

MUSICAL ADVANCE IN SMALL LOCALITIES

The news of the musical progress of a small city such as Lockport, N. Y., which was given in last week's issue of this journal, is of greater significance than appears on the surface. Constant talk of the advancement and development of American cities has come to lead some (unacquainted with actual facts) to assume cheerfully that no town throughout the length and breadth of the country is musically destitute.

It is true, of course, that a vast number of communities have been assiduously cultivating themselves during the past decade and that every year sees them further advanced on their course. But there are small localities that are not so well provided as is generally imagined.

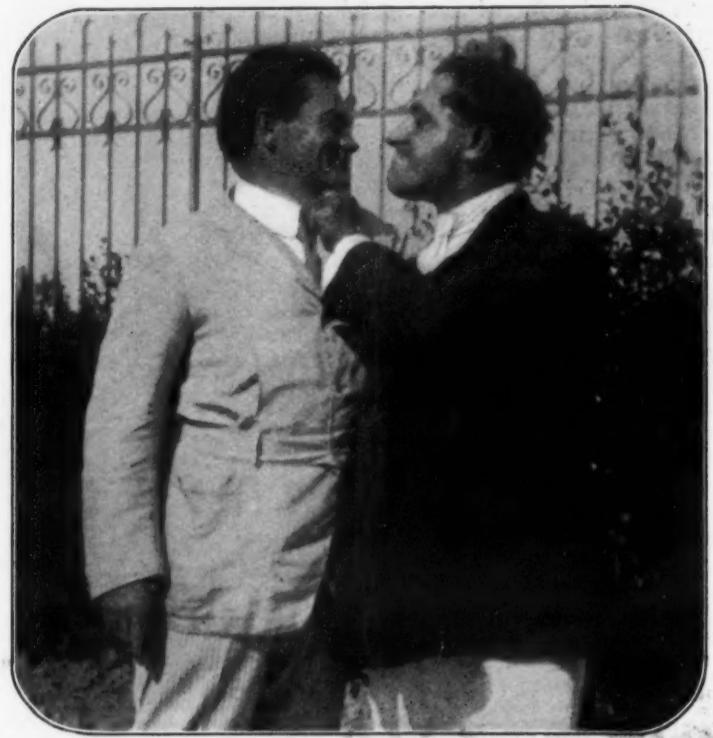
As the correspondent of MUSICAL AMERICA remarked in writing of the Lockport situation: "There are many cities in this country where the field is ripe for good concerts, but where there seems to be no person who will expend the effort and run the necessary financial risks. There are many concert courses in America, but even so the field has been barely touched. The great centers may be important, but there are millions of people who are to be reached only through cities of 25,000 inhabitants or more."

Musical uplift is the outcome of striving among the people of a certain community rather than the result of the visit of a few famed artists every year. The resources that are indigenous to the soil, so to speak, are what require careful tending. In the towns of 25,000 inhabitants, where life is neither so complex nor arduous as in larger places, there should be time to look for and to develop raw musical material, to co-operate with neighboring districts for the purpose of unearthing it. In the enactment of musical functions there must be no sense of exclusiveness. And it is scarcely credible that individuals are not available who will be willing to "expend the effort and run financial risks." Without effort and financial risk such development is impossible.

FEES FOR ORCHESTRAL WORKS

The "struggling young composer" who seeks to obtain a hearing for his orchestral works may receive help from an unexpected quarter. A prominent orchestral organization has just decided not to perform a new work by a well-known European composer on account of the excessive demands made in the line of an "honorarium." Time was when the purchase of a score and complete set of orchestral parts brought with it the right of performance. Now the publishers and composers demand a fee of from one to four hundred dollars for each performance in addition to a "rental fee" for the use of score and parts, which is more than the score and parts would cost at a fair price. This is "killing the goose that lays the golden egg." If symphony orchestras and choral societies of the highest class were turning away people at the doors instead of being obliged to be, to some extent at least, dependent on millionaire guarantors, the case would be somewhat different. If the novelty above mentioned could be depended on to bring in the extra two hundred dollars at the box office, well and good. But the chance of this novelty selling two extra tickets even is not large. So, whether the unknown American composers will profit by this state of affairs remains to be seen; but at any rate there is a disposition on the part of our foremost orchestral organizations and choral societies to refuse the excessive demand of the European composers and publishers.

PERSONALITIES



Mr. Amato Tells Mr. Martin What He Thinks of Him

"My dear Riccardo Martin, you are a fine fellow—Pasquale Amato." That is the way the Metropolitan Opera baritone signed the accompanying picture, sent to MUSICAL AMERICA from his villa in Cesnatico, Italy, where Mr. Martin was his guest. There is everything in Mr. Martin's smile (he appears on the left of the picture) to indicate that the sentiment of his brother artist is reciprocated.

Mattfeld—Marie Mattfeld, the Metropolitan Opera mezzo-soprano, was one of the incoming passengers on the *Großer Kurfürst*, which brought to New York many survivors of the *Volturno* disaster.

Beecham—Reports from London credit Thomas Beecham with a scheme to found a London home for his opera company and to take the organization for annual visits to leading European cities and to New York.

Johnston—Among the lecture offers made to William Sulzer after his impeachment as governor of New York was one from R. E. Johnston, the concert manager, of \$50,000 and expenses for "fifty lectures telling your side of the story."

Farrar—When Geraldine Farrar sang in recital at San Francisco, the San Francisco *Chronicle* remarked: "Miss Farrar resembled nothing so much as a great, beautiful extravaganza fairy, whom you expected to see swing across the stage any minute by means of an invisible wire."

Curtis—"All Bridgeport and his wife" were present at the recital given by Vera Curtis, the Metropolitan Opera soprano, in the Connecticut city, which hails Miss Curtis as one of its native products. The soprano was assisted by Willis Alling, accompanist, and Fred Landau, violinist.

Franko—When Nahan Franko inaugurates his Sunday night concerts at the New York Hippodrome on October 26 he will introduce two interesting operatic artists as soloists, Jenny Dufau, the Chicago Opera coloratura soprano, and Rafaelo Diaz, one of Oscar Hammerstein's native tenors.

Powell—Maude Powell held an informal reception after her recent recital in Monroe, Wis., and heard a young local violinist, Helen Churchill, whom she complimented on her playing. At another Wisconsin town, Portage, one of the local papers declared that the visit of Mme. Powell marked "an epoch in the musical development of our city."

Stanley—Helen Stanley was the soloist engaged to entertain the thousands of guests at the Veiled Prophets' Ball, St. Louis, October 7, while they waited for the coming of the Prophet. This ball is the closing event in a pageant which has become historical in St. Louis, this being the thirty-fifth annual event.

Caruso—So great was the demand for seats at Caruso's Berlin Royal Opera première that one of the Berlin comic papers hits off the situation with a cartoon of Caruso, who is ejaculating: "Sacramento! If I were not the world's greatest tenor, I'd like to be his ticket speculator." Caruso seats almost supplanted Canadian Pacific shares on the Stock Exchange as a favorite speculative issue.

Melba—While at Toronto the following advice was given by Mme. Melba: "If a woman has the most wonderful voice in the world and just sings for fame and money she will fail eventually. She must lose herself to gain herself. Unless the singer loves her song for the singing of it she cannot reach her people. Personality carries the artist three parts of the way, and if her personality rings false she cannot permanently succeed."

Upton—The veteran musical critic, George P. Upton, who has a score of popular books to his credit, of which the best known is "The Standard Operas," has this Fall written a novel book for children, under the attractive title, "In Music Land." He presents a series of fifteen "fireside" stories, devoted to the boyhood days of the great composers, an ingenious explanation of the origin of "notes," told in the form of a fairy tale, musical forms, the orchestra, instruments and other things that will help open the gate to the magical realm of "music land."

Mechanics of Pianism Must Be Fitted to Each Player, Says Adler

By HARRIETTE BROWER

CLARENCE ADLER is one pianist and teacher who gives the impression of a man thoroughly in earnest and imbued with a true love for art. Gifted with absolute pitch and such a remarkable memory that he has only to play a composition over a few times when he knows every note, he yet has the patience to labor for the perfection of that composition, like any ordinary, ungifted mortal. One hears occasionally of cases where music can be memorized on being played over once or twice, but one is apt to give little credence to such tales. Here is a serious musician who can really accomplish these feats.



Clarence Adler, American Pianist and Teacher

Physicians and psychologists have been interested in Mr. Adler's powers in this respect; he has proved to them his ability by memorizing a page of a difficult operatic score in their presence in a brief space of time. He does not attribute this to pure memory—at least it is of the aural and muscular kind, of the ear and the hand. Beyond all this, he asserts the composition must be so thoroughly assimilated and absorbed that it can be recited note for note, from beginning to end, or at any required measure or part. Finally the supreme test is to put every note of the piece on paper from memory. It is a foregone conclusion then that when Mr. Adler comes before his audience the works to be interpreted have had such preparation.

In a recent conversation about technical and pianistic problems the artist said: "Much time is wasted in trying to develop the fingers equally; years of strengthening the fourth finger will never give it the natural power of the thumb, untrained. On the other hand, it takes years of effort to make the thumb as delicate as the other fingers and give it the same pliability and sensibility."

PIANO TECHNIC LIKE WALKING

"An eminent man in Europe, in explaining technical movements in piano playing, likens them to the natural motions in walking. As in the act of walking the weight of the body is slightly in advance of the ball of the foot, so in proper playing of the piano the weight of the arm should descend to the tip of the finger and can be transferred from one finger to another. The weight of the arm, from the shoulder, can be regulated so that it will be the same; therefore, if such weight is carried from finger to finger evenness of tone should result."

"Pupils should always begin by practising slowly; the faster tempo will develop sub-consciously. You would hardly believe how slowly I practise myself. Of course, I do not mean that the pupil is never to use a rapid tempo—far from it. I simply say the rapidity should be employed only after a piece has been thoroughly studied, every expression mark observed, all phrasing, fingering and accents mastered; then the piece can be played in

its correct tempo and played thus many times in succession. In this way the pupil gains in endurance and facility."

"Though there are certain fundamental principles, there can never be a universal method for technic, for each pupil is an individual instance, a special case. Thus one finds that long fingers must be rounded, whereas short fingers cannot keep this position. While most hands relax when the wrist is held lower than the knuckles there are some small hands which seem to relax more (while the hand is in an outstretched position), with high wrist. It is seen then that the rules for hand position must fit each individual."

"Most great pianists and teachers advocate a loose low wrist for passage playing, yet occasionally one of these claims that a high wrist is more effective and can be held so as to be free from stiffness during the process. Josef Lhévinne believes in a high wrist, saying it need not therefore be stiff, while Godowsky advocates low wrist. Both are pianists of the first rank, which proves there can be no unalterable law or principle."

Study with Each Hand Alone

"I always counsel my pupils to study a composition with each hand alone. If they ask why this is necessary, I illustrate by asking them to stand in the center of the studio and then call their attention to pictures on the opposite walls. They cannot scrutinize both pictures at the same time; neither can they take in both staves of a musical composition at once; each must be studied separately."

"In regard to the subject of raising the fingers there is a diversity of opinion, and there can be no exact rule. One virtuoso advises his pupils to raise the fingers high, while some teachers advise hardly raising the fingers at all. For passage work I teach finger action; the fingers must be raised and active, to insure proper development. I think one needs higher action when one is practising technic and technical pieces than one would use in the same pieces if playing them before an audience. Development having been gained by good finger 'articulation' one's forces can be conserved at performance and no unnecessary movements are needed."

N. A. O. CONVENTION DATES

Members Plan Banquets and a New Official Paper

At the meeting of the executive committee of the National Association of Organists, held at the residence of the president, Dr. J. Christopher Marks, last Tuesday night, in New York, the time for holding the seventh national convention at Ocean Grove was decided to be August 5, 6, 7, 8, 10, 11 and 12, 1914. Enthusiastic letters were read from State presidents and members of the National Committee. Reports were given of the successful State banquet held at Meriden, Conn., and an announcement made that another will be given in Hartford, Conn., on November 10.

Edward Young Mason, State president of Ohio, writes that a great banquet of organists will be held at Columbus, on November 11. Other States and localities are organizing councils and it is certain that no such activity has ever been known before in the organization.

The name of the official paper, the *N. A. O. News* is to be changed to the *American Musical Times* and it will be published and edited by Tali Esen Morgan, the national superintendent.

The first "get-together one dollar dinner" of the association in New York will be held at the Hotel Gerard on November 17.

Wisconsin Cities Enroll in Pageantry Movement

MADISON, Wis., Oct. 20.—The community music campaign inaugurated by the University of Wisconsin extension division is meeting with general approval throughout the State. A number of responses have also been received from other States, one having been received from Albuquerque, New Mexico. Prof. Peter W. Dykema, who has been engaged to promote the

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MUSIC IN HONOLULU

Visiting Artists Always Welcomed During All-the-Year-Round Season

SAN FRANCISCO, Oct. 15.—Thomas F. Sedgwick, a United States official and also one of the leading musicians in Honolulu, paid the San Francisco office of MUSICAL AMERICA a visit on his recent three-days' stay here. Mr. Sedgwick says that every one living in Honolulu is musical in some way.

Artists visiting from the United States are welcomed by packed houses and shown every courtesy from the moment they land to their departure. Most of the local talent of Honolulu is American and the season, which runs practically twelve months of the year, is filled with private recitals and the giving of opera and operettas, with local talent participating.

Six days out of the week a band of forty pieces supported by the Government is heard in public concerts. The conductor, Herr Berger, has been director for forty of the forty-five years of the band's existence. There is no symphony orchestra yet and Mr. Sedgwick thinks that the stirring band music is more appreciated by the natives of Honolulu. Honolulu boasts of several fine voice, piano and violin teachers and there is much talent among the younger musicians.

F. V.

Richard Lucchesi, Teacher-Composer, Joins New York Music Circles

Richard Lucchesi, after many years of successful teaching in San Francisco, Los Angeles, etc., has opened a voice studio in New York. Besides his teaching Mr. Lucchesi has been a prolific composer of operatic and church music. His opera, "Marquis de Pompadour," was highly praised by Giorgio Polacco, when the music was performed for Maestro Polacco during his tour with "The Girl of the Golden West."

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NEW MUSIC—VOCAL AND INSTRUMENTAL

MARGARET HOBERG, who in the past has put forward several compositions which have evidenced a talent for creative work, has a new set of seven songs. The titles are "Laugh in Your Gleeful Splendor," "The Call," "Southern Lullaby," "So Love I You," "A Couch in the Clouds," "My Rose Is Love" and "Maid in the Moon."*

In these songs Miss Hoberg gives expression to a variety of moods, from the brilliant measures of "Laugh in Your Gleeful Splendor," aptly subtitled "a waltz-song of the sea," to the dark lullaby, "Ma Lammy Lu," the delicate "A Couch in the Clouds" and the insinuatingly charming "Maid in the Moon."

Miss Hoberg's waltz-song is not banal—most waltz-songs are, *viz.*: Ardit's "Parla" and "Il Bacio," the much-sung Gounod waltz from "Romeo," etc. She has built her musical ideas on a poem which has an ecstatic ring. "The Call" is classified as "sacred," but, in spite of this it is quite as good as the other songs of the set. Composers often "write down" in their "sacred" music to tickle the ears of those who still go to church to hear music. In addition to its being a right interesting song it is notable for many nice bits of contrapuntal writing. These two songs are for a high voice.

Everybody to-day must write a song in "nigger" style. This is quite parallel to the days when all composers wrote Scotch dialect songs *ad nauseam*. Miss Hoberg's "Southern Lullaby," for a low voice, is an eminently successful attempt, with a touch of the pentatonic. Though not as *nègre* as some songs in the style it is quite characteristic and offers a rich contralto voice a splendid opportunity to display those lower tones which audiences find so satisfying. There is also a lyrical little piece, "So Love I You," dedicated to Florence Hinkle, the soprano. Here the composer has written to a charming poem by her mother, Mrs. M. F. Hoberg, grasping the

"LAUGH IN YOUR GLEEFUL SPLENDOR," "THE CALL," "SOUTHERN LULLABY," "SO LOVE I YOU," "A COUCH IN THE CLOUDS," "MY ROSE IS LOVE," "MAID IN THE MOON." Seven Songs for a Solo Voice with Piano Accompaniment. By Margaret Hoberg. Published by the Composer, New York, N. Y. Prices, 75 cents the first, 60 cents each the next two, 50 cents each the next two, 60 cents each the last two.

poetic idea completely and reflecting it in her music.

Two more high voice songs, "A Couch in the Clouds" and "My Rose Is Love," will interest singers. Their melodies are well-defined, and the treatment is effective. In the former Miss Hoberg shows excellent musical taste in her employment of a little figure which she develops with abundant rhythmic variety. The final song "Maid in the Moon" is a wistful little piece that asks its little question modestly, tranquilly. Its melody, though not unusually original—something of the kind has been written several times by other composers—has fascination, and the clever text by Myra Hendee Smith should help to make it popular. It is a song that will win its audience every time. The song is for a medium voice.

Miss Hoberg has done herself great credit in this set of songs. Her writing shows the result of a more careful study, of greater application to the technic of composition and a more logical treatment of thematic material than her earlier efforts. She is to be admired, too, for the same harmonic lines on which she works, proving that her ideas are sufficient to be set down even at this late day without the dragging in of all the altered and secondary harmonies that an hysterical French school of music has added to the musical vocabulary of today.

The piano accompaniments are not unduly difficult and are quite as well written for the instrument as are the voice parts.

TO Carmen Sylva's and Alma Strettel's translations of Roumanian folk texts Liza Lehmann has devoted her attention in her most recent cycle of songs. This is "The Well of Sorrow," three songs for a contralto voice with piano accompaniment.†

The songs are "Forsaken," "The Broken Spindle" and "Beside the Maize Field." Mrs. Lehmann may not find that singers will devour these pieces as eagerly as some of her others in recent years, but she may console herself with the thought that musicians will prize them far more highly than many of her songs which have been sung by a myriad of singers. In short they show a more interesting phase of her compositional creed than do most of her things. Harmonically, too, they have an interest which it cannot be gainsaid is wanting in most of her creative work.

ONE cannot help feeling interested in Charles Wakefield Cadman, for in but a few years his work has shown a growth such as few American composers undergo in so short a time. For he has gone the distance from songs that lacked in power of conviction to truly individual utterances.

Mr. Cadman's most recent song is "I Found Him on the Mesa," which he has inscribed to Mme. Frances Alda; it is issued by the White-Smith house,‡ which has done so much good work in making Mr. Cadman's compositions known. It perhaps one of Mr. Cadman's very best efforts, free from any kind of affectation and direct in its method of expression.

The poem by Nelle Richmond Eberhart, who collaborates with this composer in the majority of his writings, is good, though somewhat marred by its obscured meaning. This is unwise in a simple song, as the audience should not be thus handicapped in recognizing its significance. There is a distinct touch of Indian color in the music, nicely managed, a color which recalls the popular "From the Land of the Sky-blue Water" and the far more interesting piano piece of Mr. Cadman's (I should like to ask why this has not been performed by our concert-pianists) called "To a Vanishing Race."

It is published in three keys and would seem to be effective for all voices.

HARRIET WARE has written an eminently worthy song in her "Alone I Wander"§ to verses by Harry Forsyth. It is cast in a style which might best be described as romantic, both its line and form being almost Schumannnesque. Its opening phrase recalls the mood of the great German tone-poet and the subsequent treatment of the thematic material is likewise carried out with a sure and firm touch.

Vocally effective too is this song with

"THE WELL OF SORROW." Three Songs for a Contralto Voice with Piano Accompaniment. By Liza Lehmann. Published by Boosey & Co., New York. Price \$1.00.

"I FOUND HIM ON THE MESA." Song for a Solo Voice with Piano Accompaniment. By Charles Wakefield Cadman. Published by the White-Smith Music Publishing Company, Boston, Chicago and New York. Price 60 cents.

"ALONE I WANDER." Song for a Solo Voice with Piano Accompaniment. By Harriet Ware. "MY REVERIE." Song for a Medium Voice. By Margery Dennis. Published by the John Church Company, Cincinnati, New York, London. Price 60 cents each.

its wide range, enabling the singer to show the voice to advantage. It is published for both high and low voices.

A song called "My Reverie," by Margery Dennis, also appears from the same publisher, the John Church Company; though very simple it has a melodic charm and is nicely expressed.

* * *

IF pianists of to-day would only look into the literature of Russian music for their instrument they would have little or no trouble in finding numerous pieces for their groups in recital. It is a literature that is virtually flooded with miniatures, many of them, to be sure, of only passing merit, yet all worthy of a performance, especially to allay the discomfit of an audience's always having to listen to the same few Chopin or Liszt pieces which all pianists do on.

From the Oliver Ditson press come several editions of Russian piano pieces.|| They are a Barcarolle in F by Anton Arensky, an "Interrupted Reverie" by Tchaikovsky, rather sentimental stuff, a melodious "Song without Words" by Vladimir Rebikow, and a charming Intermezzo in A Flat by César Cui. Exemplary is the editing and fingering by John Orth, a well-known Boston pianist. These pieces should be examined and studied, for they possess more merit than do most of the works of contemporary composers for the piano.

* * *

DÉODAT DE SÉVÉRAC is one of the few modern French composers whose works have yet to be exploited in America. Much has been heard about the highly individual writing he has done; but, unless the writer err, few things from his pen have been performed here.

The Boston Music Company brings forward his "The Little Lead Soldier,"¶ for piano four hands in its new issues. It is

||BARCAROLLE IN F. For the Piano. By Anton Arensky, Op. 36, No. 11. "INTERRUPTED REVERIE." For the Piano. By Peter Ilyitch Tchaikovsky, Op. 40, No. 12. Price 50 cents each. "SONG WITHOUT WORDS." For the Piano. By Vladimir Rebikow, Op. 3, No. 2. Price 40 cents. "INTERMEZZO IN A FLAT." For the Piano. By César Cui. Price 75 cents. Published by the Oliver Ditson Company, Boston, Mass.

¶"THE LITTLE LEAD SOLDIER" (A Story in Three Chapters). For Piano Four Hands. By Dédodat de Séverac. Published by the Boston Music Company, Boston, Mass. Price \$1.25 net.

FOSTER & DAVID CLUB BOOKINGS

Artists Engaged by Organizations from All Sections of Country

Foster and David have closed a splendid list of additional bookings for their various artists: The Apollo Club of Brooklyn, John Hyatt Brewer, conductor, has engaged Marjorie and Natalie Patten, cellist and violinist, for the concert of February 4, Brooklyn Academy of Music. Frederic Martin, basso, has been engaged for the performance of "The Messiah," given in Syracuse, N. Y., December 29, under the direction of Tom Ward. Annie Louise David, harpist, will appear as soloist with the Mendelssohn Glee Club at its first concert under the direction of Louis Koemmenich at Aeolian Hall, December 2. The Singers' Club of Cleveland, O., has engaged Mary Jordan, contralto of the Century Opera Company, as soloist for its concert of February 26. The Haarlem Philharmonic Society of New York has engaged, through Foster and David, Miss Jordan, Mrs. David and John Barnes Wells, tenor, for the morning concert of December 18 at the Waldorf.

The People's Choral Union of New York will present "The Messiah" at Carnegie Hall, Sunday evening, December 21, under the direction of Edward G. Marquard. The soloists will be Caroline Hudson Alexander, soprano; Florence Mulford, contralto; Frank Ormsby, tenor, and Clifford Cairns, basso. Anita Davis Chase, soprano, and Annie Louise David will give a joint recital for the Middlesex Women's Club of Lowell, Mass., on November 17. The Apollo Club of Boston has engaged Anita Davis Chase for its first concert at Jordan Hall, November 18. The Troy Choral Club of Troy, N. Y., will give its first concert of the season on November 19 with Elizabeth Tudor, soprano, as soloist. The Schubert Glee Club of Jersey City has engaged Ruth Harris for its concert of December 9 and Florence Mulford for the concert of April 14. The Morning Musicales at the Hotel Statler, Cleveland,

subtitled "A Story in Three Chapters." Investigation proves that these chapters or movements are "The Interrupted Serenade," "Four Days in the Pen" and "Wedding Procession."

The little suite is one about which one may justly enthuse. It is as sparkling in its clever manner of expression as the best that Debussy has given us. And though written in equally modern vein it has a decided individuality which convinces one that its composer has something to say. Its small frame and its picturing of a story, usually associated with the little ones, does not, however, prevent it from being musically potent. Its themes are themes, they have a certain development and they have a meaning. The "story" might be orchestrated to make a most charming orchestral suite, though in its present form it is agreeable enough. We shall be glad to learn more of M. de Séverac's work if this suite may be taken as an example of what his music is.

* * *

A TUNEFUL little operetta which may be performed by amateurs is C. King Proctor's "The Princess of Poppyland."† It is nicely written, with an eye to scenic effects, and the music is pleasantly melodic without being tiresome or dull.

The score contains the dialogue as well as the songs and choruses and is attractively printed and engraved in the usual excellent manner of G. Schirmer, the house which has brought it forward.

* * *

A SET of four easy piano pieces for teaching by John Proctor Mills, op. 4, is published by C. W. Thompson & Co., Boston, Mass.‡

The pieces are sketches of locust life (music to-day is made to suggest and depict every imaginable thing), "The Sporty Locust," "The Song of the Locust," "The Flight of the Locust" and "The Night Song of the Locust," the last mentioned a very pretty little berceuse. They are all very simple of execution. A. W. K.

†"THE PRINCESS OF POPPYLAND." Operetta in Three Acts. By C. King Proctor. Published by G. Schirmer, New York. Piano-Vocal Score. Price \$1.00 net.

‡"THE LOCUSTS." Four Pieces for the Piano. By John Proctor Mills, Op. 4. Published by C. W. Thompson & Co., Boston, Mass. Price 30 cents each.

O., will have John Barnes Wells, as soloist on the morning of Thursday, January 16.

On Thursday evening, December 4, Ruth Harris will appear in Parkersburg, W. Va., in a recital program. Parkersburg is Miss Harris's native city and this will be her first public appearance here.

Helen Warrum Arrives to Rejoin Chicago-Philadelphia Opera Company

Helen Warrum, the young American soprano, who has been re-engaged this season for the Chicago-Philadelphia Opera Company, arrived last week from Milan on the *Ancona* of the Italian line with her mother, Mrs. Henry Warrum, of Indianapolis. Miss Warrum, whose marked distinction in her art has been attained after an exclusively American training, will make her first appearance of the season in opera in Philadelphia on November 3. Among the Chicago-Philadelphia company's productions of operas in English this season, Miss Warrum has been cast to sing *Filena* in a translation of "Mignon" and the *Fairy* in an English version of "Cendrillon."

Another singer on the same vessel was Giuseppe Gaudenzi, who has sung for the last three years with the Boston Opera Company, and will begin the season with the Canadian Opera Company, under Max Rabinoff, before returning to Boston in the Spring.

New York Joint Recital by Mme. Rider-Kelsey and Mr. Cunningham

Mme. Corinne Rider-Kelsey, soprano, and Claude Cunningham, baritone, will give a joint song recital in New York at Carnegie Hall Sunday afternoon, November 2. The program will consist of selections by Mozart, Handel, Schumann, Brahms, Schubert, Beethoven, Wolf, Debussy, MacDowell, Sinding, Chausson, Hück, Pierné, Henschel, Campbell-Tipton and others. Mme. Rider-Kelsey and Mr. Cunningham will sing three duets.

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**SOPRANO'S AIM TO
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OF "PERFECT VOICE"**



Linnie Lucille Love, Talented Young Soprano

Linnie Lucille Love, a talented eighteen-year-old soprano, has decided to continue her studies at the Ziegler Institute, New York, where she is now a pupil, in order to perfect her voice, so that she may justify the title of "a perfect singer." Thomas A. Edison heard Miss Love sing at his laboratory several months ago and said that her voice had an excellent quality for reproduction. Mr. Edison spent half the day in giving her voice every test, as he is looking for a perfect voice to reproduce a perfect record, and he is said to have declared that with more study along these lines Miss Love has a good chance of meeting his ideals.

Miss Love created the *Voice* in "Romance" last season at the Maxine Elliott Theater. She had signed her contract for this year with the company, but decided to put in several weeks of rigid work, not only on the voice, but the study of languages, dancing, diction, dramatic art and the famous Dalcroze method of interpretation, at the Ziegler Institute.

Laurette Taylor, the actress, became interested in Miss Love a few years ago in Seattle, Wash., where she was playing in Miss Taylor's stock company. It was Miss Taylor who influenced and assisted Miss Love to come to New York for vocal study.

PRIZE FOR STRING QUARTET

**Henry A. Lang's Composition Wins
Sinfonia Fraternity Contest**

BOSTON, Oct. 11.—Henry Albert Lang, of Philadelphia, has been awarded by a committee in charge of the contest inaugurated last Spring by the Sinfonia, Phi Mu Alpha, musical fraternity of America, a prize of \$100 and a gold medallion for the best piece of string quartet music submitted in competition. The contest was limited to men. The judges were Dr. Hugh A. Clarke, professor of music at the University of Pennsylvania; Arthur Foote, the Boston composer, and Arthur Shepherd, of the faculty of the New England Conservatory of Music, recently winner of the Natural Federation prize with his "City in the Sea."

Mr. Lang was born at New Orleans in 1854 and was educated in Germany. Since 1890 he has lived in the United States. A sonata of his for pianoforte was success-

ful in a Hamburg competition. Among his other works are two symphonies and two suites for orchestra, a violin concerto and a cycle of four symphonic poems.

The Sinfonia Fraternity, the oldest of music school Greek letter societies, was organized at the New England Conservatory of Music by O. H. Mills, now bursar of the school. It has chapters at many American conservatories and universities, which include music departments. W. H. L.

**POWELL RECITAL AUGURS
BIG MILWAUKEE SEASON**

**Violinist Heard by Largest Audience
Which City Has Given Her—Plays
in Madison and Monroe**

MILWAUKEE, WIS., Oct. 9.—Maud Powell, the eminent violinist, accompanied by Francis Moore, presented a recital at the Pabst Theater Sunday afternoon under the direction of Clara Bowen Shepard. The concert was the opening of the Milwaukee musical season. If the large delegation of music lovers which heard Mme. Powell on Sunday can be taken as a forecast of the concerts to come, Milwaukee's musical season will not lack support and appreciation.

The recital by Mme. Powell was witnessed by probably the largest audience to which the violinist has ever played in Milwaukee. The majority of listeners were seasoned concert-goers who gave the artist convincing evidence of their pleasure and appreciation. So much enthusiasm was aroused by the delightful playing of the violinist and her assisting artist that several encores were demanded.

The first hearing of the late Coleridge-Taylor's Concerto in G Minor, dedicated to Mme. Powell, was of especial interest, and in compliance with many requests it was played in its entirety, instead of only the first movement, as originally planned. The performance of the Beethoven Minuet and Mme. Powell's own transcription of Chopin's "Minute" waltz were so enthusiastically received that they had to be repeated. The Bach Sonata, in E Major, charmed the audience. The Brahms-Joachim Hungarian Dance, A major, Wieniawski's Polonaise, Moore's Caprice and Hubay's "Scènes de la Czarda" were greatly liked. "The Brook," by Boisdeffre, and Cecil Burleigh's "The Avalanche" were also given a splendid interpretation. Mr. Moore showed himself to be a musician of genuine talent, both in his work as accompanist and as a piano soloist, especially in the Chopin Barcarolle, op. 60.

Mme. Powell, assisted by Mr. Moore, appeared in the Presbyterian Church at Madison, Wis., on October 7 before a large audience and was highly appreciated. A few days previous she had appeared at Monroe, Wis., also under the direction of Mrs. Shepard.

M. N. S.

\$6,000 FOR MELBA-KUBELIK

**Receipts of Buffalo Concert by This
Artistic Combination**

BUFFALO, Oct. 15.—The local music season was opened in brilliant fashion on October 14 in Elmwood Music Hall by Melba and Kubelik before an audience that taxed both the seating capacity and standing room of the great auditorium and overflowed to the stage.

Both artists were in fine form. Kubelik's numbers were the Saint-Saëns Concerto in B Minor, which he played with impeccable style and much beauty of tone, and Sarasate's "Danse Espagnole," Schumann's "Evening Song," one of the gems of the evening, and Wieniawski's "Carnaval Russe." Mr. Kubelik was recalled again and again after this group and added an encore number.

Mme. Melba's first offering was Bishop's "Lo, Hear the Gentle Lark," with the flute obbligato beautifully played by Marcel Moyse. She sang the "Addio" from "La Bohème" and "Depuis le Jour" from "Louise," with breadth and beauty of tone and with convincing art. After this group she graciously sang three encore numbers, Tosti's "Goodbye," "Coming thro' the Rye" and "John Anderson, My Jo John." In her exquisite Bach-Gounod "Ave Maria" Mme. Melba had the assistance of Mr. Kubelik, who played the obbligato.

The Canadian baritone, Edmund Burke, proved himself a worthy companion to the two artists. Mr. Burke's success was pronounced in an air from Diaz's "Benvenuto Cellini" and Moussorgsky's "Mephistopheles's Song," besides two encores. Gabriel Lapierre was the able accompanist. The concert was given under the local management of Mai Davis Smith, and it is said that the receipts reached a total of \$6,000.

F. H. H.

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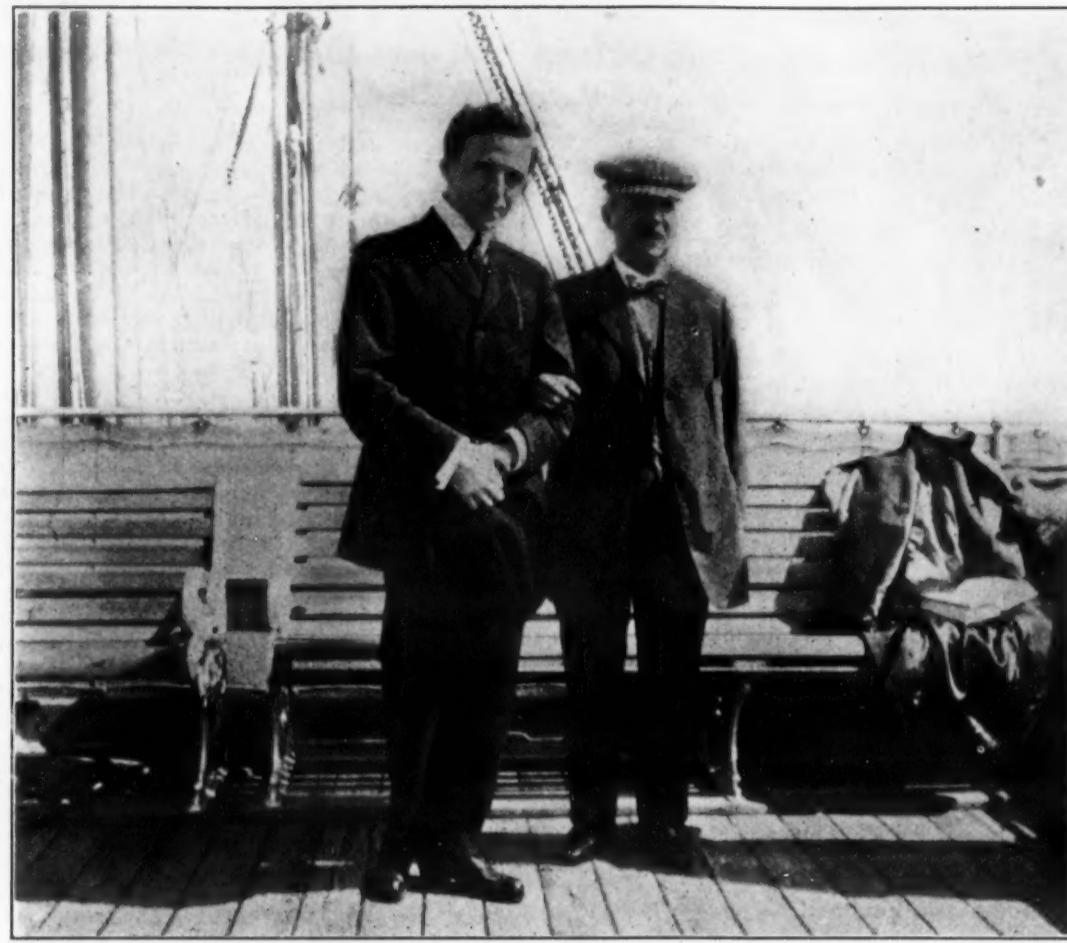
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PIANIST JOSEFFY AND AN ARTISTIC ASSOCIATE



Louis Persinger and Rafael Joseffy

RAFael JOSEFFY, the distinguished piano pedagog, who is here shown on the President Lincoln, bound for Europe, in company with Louis Persinger, the young American violinist, went abroad recently to spend a brief vacation in Berlin. Mr. Persinger went to Germany to become concertmaster of the Blüthner Orchestra in the same city.

TWELVE PARLOW PROGRAMS

**Young Violinist Prepares Variety of
Works for American Tour**

Kathleen Parlow has prepared some extremely interesting programs for her forthcoming American tour. The Canadian violinist returns in November under the management of Loudon Chariton, and she will spend the entire season in this country, going as far West as the Pacific Coast, in addition to filling a series of important engagements in Canada.

Miss Parlow's first appearance will be with the New York Symphony Orchestra, under Walter Damrosch, in Brooklyn, on November 15 and in New York on November 16. On November 17 she appears in Waterbury, Conn., as soloist with the Waterbury Symphony Orchestra, and two days later she gives a recital in Montreal. Other appearances scheduled for the month of November include Reading, Pa., New York, Boston, Quebec, Toronto, Ottawa and Brooklyn. For her New York and Boston recitals Miss Parlow will play the Vieuxtemps D Minor Concerto, "La Folia" Variations by Corelli; "Nocturne," Chopin; "Vogel als Prophet," Schumann; "Walzer Paraphrase," Hubay; "Aria," Goldmark; "Vivace," Haydn-Auer (dedicated to Miss Parlow) and the "Carneval Russe," Wieniawski. The violinist has prepared at least a dozen different recital programs. Miss Parlow has been especially successful

with the Tschaikowsky Concerto, and she has chosen this for her performances in San Francisco and Los Angeles.

Not the least interesting feature of her American visit will be Miss Parlow's joint appearances with Wilhelm Bachaus. Recitals with the pianist will be given in Boston, New York and other cities in the East and the Middle West. Miss Parlow is booked to sail on the *Prinz Friedrich Wilhelm* from Southampton November 2 and is due in New York about November 10. Her accompanist will be Charlton Keith, who will reach this country a few days after Miss Parlow's arrival.

**Haensel & Jones Announce Four New
York Recitals of Their Artists**

Among the various New York recitals of the Haensel & Jones artists will be the first recital of Maggie Teyte at Aeolian Hall Monday afternoon, November 24. Horatio Connell, baritone, will give a song recital in Aeolian Hall Tuesday afternoon, November 25. Mme. Nina Dimitrieff, the Russian soprano, will appear in recital at the same hall Sunday night, December 7. Harold Henry, the pianist, will appear at Aeolian Hall on Tuesday afternoon, December 16. Margarete Matzenauer, contralto, of the Metropolitan, who will tour in concert under the management of Haensel & Jones, sails for New York on the *George Washington* October 18.

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WOMEN IN FAMOUS LONDON ORCHESTRA

Six Already Chosen by Sir Henry Wood for String Choir of Queen's Hall Symphony—A Blow to Opera in English in the Provinces—Kreisler, Bauer and Carreño Open the Concert Season—Twenty-Five Years in Music for Hermann Klein

Bureau of Musical America,
No. 48 Cranbourn Street, W. C.,
London, October 10, 1913.

HAVING determined this year to increase to 110 instrumentalists the size of the Queen's Hall Symphony Orchestra, of which Sir Henry J. Wood is conductor, the directors have further decided upon an innovation somewhat startling in conservative London, but which nevertheless is in keeping with the progressive policies of the orchestra as well as with the spirit of the times. This departure will be the inclusion of women artists as extra string players, six of them having already been chosen.

Sir Henry Wood has recently tested some fifty of these women players and his selection has the cordial support of the leading violin professors in London, who have pronounced their tone excellent and their readings exceptionally intelligent. Except the harpists, there have been no women players in any of the important orchestra bodies in this country, and the six chosen for the Queen's Hall Orchestra may be the pioneers of a new and far-reaching movement in the history of women's work in England.

For the first of the series of eight subscription concerts to be given by the orchestra Pablo Casals, the cellist, has been engaged as soloist.

The cause of grand opera in English has received a staggering blow in England

this week and from a quarter where one would least have expected it. The operatic company, 200 strong—described as one of the most ambitious of its kind—organized by Ernst Denhoff to tour the English provinces in a repertory of twelve operas, had to abandon the tour at Manchester after only two weeks' fluctuating between success and failure. The failure is attributed by the organizer to the lack of support on the part of the public, which, he declared, in spite of the success of previous years, remained callous and indifferent to the finest orchestra ever heard in the provinces and the best company that had ever been seen there. This statement by the man financially, if not also artistically most concerned, supplies abundant food for serious thought. Grand opera in English for London and the South has been temporarily and unresistingly sidetracked since the valiant though unsuccessful venture of Oscar Hammerstein. But in the north, the land of festivals and choral societies, this abrupt breakdown is most regrettable. That the musical reputation of the northern people has been overestimated must be admitted, though one cannot ignore the antiquated and conservative attitude that is still so frequently observable in England with regard to the value of aggressive and consistent advertising. A small measure of comfort is to be derived from the announcement of Thomas Beecham's coming to the rescue with his long purse and vast organizing genius; but whether the resumption of the tour is effected or not the occurrence will cause a setback to the campaign for furthering the cause of grand opera in English at popular prices in this country.

In this connection it is interesting to note a letter to the press by Sir Frederick Cowen, the eminent composer, in reply to a complaint of some artists on the unsuitability of English as a singing language. He declares that our closed vowels are no more difficult for the voice than those of French and German, and further states that the fault lies with the incompetence of our librettists who fail to attach sufficient importance to the requirements and demands of the voice when arranging their texts.

Opening the Concert Season

The trio of virtuosi who within a period of five days have come, played and conquered have given the London concert season a propitious send-off. Kreisler gave his farewell recital on Saturday last and was followed on Monday by Harold Bauer and on Wednesday by Mme. Carreño. Strange enough, not one of the three was destined to obtain a really full house, though all the audiences were large. It may have been on account of the newness of the period or the inconvenience for many of an afternoon recital.

Mr. Kreisler came in for the customary amount of adulation from his enthusiastic admirers at Queen's Hall. The artist's impeccable technic was strongly in evidence in the exacting Bach Suite in E Major, while his virtuosity and transcendent execution in the lighter numbers completely captivated his audience. Haddon Squire rendered valuable assistance as accompanist.

Harold Bauer, at Bechstein Hall, was in his sprightliest mood and one which

seemed to reflect the character of his program—light and airy—except for the Bach number in the middle, Toccata and Fugue in C Minor. He played the Beethoven Minuet with the utmost grace and charm and did not forego the opportunity offered by the three Debussy Preludes to display his habitual mastery in dynamics.

Of quite another *genre* was the recital of Mme. Carreño at Queen's Hall on Wednesday. The Beethoven Sonata in F Minor, a Chopin group, Brahms' Variations and Fugue on a Handel Theme and three Rubinstein numbers composed her program. Her strict and consistent attention to the motives of the Bach composition and again in the unusually lengthy Brahms number proved once more her thorough and accomplished musicianship. Mme. Carreño handles the various motives and themes as so many carvings of exquisite workmanship. Her deftness of touch and the wealth of dainty nuances in her playing were the delight of her hearers.

Florizel von Reuter, the young violinist who was here some years ago as a budding "prodigy," ventured on a daring project on Thursday, the 9th, in engaging Queen's Hall for his first recital. The audience nevertheless made a brave showing in the large hall, even if in parts it was a little scattered.

The young débütant would seem, in the choice of his program, to have had the desire to demonstrate the extent of his technical ability. From the manner in which he coped with the difficulties of the Brahms Concerto in D Major the Dvorak Concerto in A Minor, and the Lalo Symphonie Espagnole this wish appeared to have been attained. Temperament and individuality of style with an element of dash are all his. His tone, however, requires development; for while in the lower and middle registers it was often rich and full, in the higher parts there was a lack of firmness and purity. Possibly there will be a better and fairer opportunity to pronounce on this at his next program in the coming week. The Queen's Hall Orchestra assisted, under the baton of Sir Henry Wood.

Hermann Klein's Anniversary

An event of great interest in artistic circles in London no less than on the other side will be the celebration, this Autumn, of twenty-five years of successful work in London and New York by Hermann Klein. Mr. Klein, whose reputation as a vocal teacher and specialist in the art of diction continues to attract a numerous band of international pupils, has for many years now enjoyed a prominent position among the musical pedagogues of the metropolis. From the long list of artists who have passed through his hands it is sufficient to cite the names of Mme. Gadski, Mme. Schumann-Heink, Andreas Dippel, Putnam Griswold and Francis MacLennan, while his efforts in the pedagogical field of music have brought him into close relationship with Manuel Garcia, of whose "Hints on Singing" he was the co-editor. Mr. Klein's literary abilities will be further exemplified by his new version of "Carmen," which, as already chronicled in MUSICAL AMERICA, is to be performed very shortly both in England and America.

FRANCIS J. TUCKFIELD.

MUSICAL BY PITTSBURGERS

Mrs. Riheldaffer, Miss Gailey and Mr. Bernthalier Heard in New York

A "matinée musicale" was given on October 12 at the Musin Studios, New York, by Grace Hall Riheldaffer, soprano, and Mary Dennis Gailey, violinist, ably assisted at the piano by Carl Bernthalier, the Pittsburgh conductor.

Mrs. Riheldaffer, who also hails from Pittsburgh, and has done a considerable amount of concert work throughout the country, was heard in the "Caro Nome" aria from Verdi's "Rigoletto," which she sang with fluency and a good command of coloratura technic. Later, in a group of songs, including Liszt's "Lorelei," Brahms' "Die Mainacht," Genet's "At Night on the Terrace High," Cadman's "The Geranium Bloom" and "The Groves of Shiraz," to which was added the "Trovatore" aria, "Love, Fly on Rosy Pinions," she showed her ability to cope with the varying moods of classic and modern song, and also displayed dramatic sense in the aria.

César Franck's Sonata in A Major received a praiseworthy performance at the hands of Miss Gailey and Mr. Bernthalier. Miss Gailey proved an able violinist in the Tartier-Kreisler Variations, the first movement of the Tschaikowsky Concerto, and shorter pieces of Chopin, Cui and Tirindelli, her equipment being notably secure both in her technic and tone.

Augustus Enna has composed an opera, "Gloria Arsena," based on a romance by Dumas the elder. It will be produced at Copenhagen.



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RETURNS WITH ITALIAN LAURELS

Gertrude Auld Follows Operatic Success Abroad with Work in Concerts Here

AS American singers abroad are becoming the recipients of greater and greater honors from year to year, the return of an American artist after European successes is no longer an "event," although it is always a cause for rejoicing. One such singer, Gertrude Auld, returned to New York recently after singing in some of Italy's leading opera houses and winning the indorsement of the Italian critics and public as a coloratura singer of high rank.

The far West, in particular the State of California, claims this singer, who received her early training under the elder Marchesi. With Proschowsky in Berlin and Charles W. Clark in Paris, the singer continued her studies, making her début at the Adriano in Rome as *Marguerite* in "Faust" in November, 1910. Then came performances in Ravenna as *Rosina* in the "Barber" and appearances in Turino, Aquila and Savona. Last Winter came a call to sing in Bizet's "Pearl Fishers" at the Dal Verme in Milan, but Miss Auld was prevented from making her appearance there, as some novelties interfered with the presentation of the Bizet work.

To a MUSICAL AMERICA representative "Signorina Auld," as the Italians call her, spoke last week of her experiences in Italy. This American singer had nothing but praise for the treatment received at the hands of impresarios, conductors; in fact, all of musical Italy.

"It seemed that the highest compliment they could pay me was to call my voice an 'Italian voice,' she related. 'Critical, indeed, are these audiences to whom the standard works of the répertoire are quite



Gertrude Auld, American Coloratura Soprano

as familiar as their daily prayers. I have found them discriminating, yet always cordial, and willing to find the good points in a singer who tries to do his or her best and to follow in the traditions which have made Italian opera what it is. Fortunately my tone production was spoken of everywhere as exceptional and Edoardo Sonzogno, the Milan publisher, called me a 'master of singing.'

Miss Auld also did some concert work in Germany. Concert work will occupy her attention during the coming Winter and it is probable that she will give a New York recital in the near future. A. W. K.

New York Philharmonic to Play for Wage Earners and Students

During the coming concert season the Philharmonic Society of New York will affiliate with the Wage Earners' League in three big concerts at Madison Square Garden. These will be given with an increased orchestra and celebrated soloists and are intended to further the educational policy of the society by placing the highest class of music within reach of wage earners. The prices of admission will be so small that only the enormous seating capacity of New York's great amphitheater makes the plan feasible.

Further in connection with its educational purposes the Philharmonic Society announces that at its regular Thursday evening and Friday afternoon concerts 250 seats will be available to music students and pupils at twenty-five cents each.

Steindel Trio Wins Favor in Dubuque

DUBUQUE, IA., Oct. 13.—The Steindel Trio—Bruno Steindel, cellist; Albin Steindel, violinist; Mrs. Bendenfeld Kessler, pianist, and Kirk Towns, baritone—appeared before a large audience at St. Joseph's College on Friday evening last. The trio was repeatedly encored, playing with fine artistic effect. Kirk Towns was at his

best in the French and Italian group, while his "L'Heure Exquise," by Rahn, was superbly given. Mrs. Kessler supported the artists well.

The First Congregational Church will give a series of three concerts during the season, Mabel Sharp Herdien, Chicago oratorio singer, appearing on November 18; Hannah Butler, soprano, also of Chicago, on February 26, and M. J. Brines later in the Spring. Short choral works will be heard. The Galena Choral Club will give Gaul's "Ruth" during the holiday season. The Bellevue Choral Club, entering its second season, is rehearsing Parker's "Holy Child" and Abt's "Cinderella." R. F.

Clara Butt and Kennerley Rumford in Australian Hurricane

PERTH, AUSTRALIA, Oct. 1.—Mme. Clara Butt, the English contralto, and her husband, Kennerley Rumford, had a stormy passage from Adelaide to Perth. For four days their vessel was tossed about in a hurricane, which did considerable damage and flooded the cabins, including those occupied by the English singers. In Adelaide nine concerts were given, creating a record for the number of appearances made by any visiting artists. In Perth four concerts were announced, but as the first three, tak-

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ing place within four days, were practically sold out before Mr. and Mrs. Rumford arrived, two more were added, and in each case the house holding 2500 people was completely filled. These artists will return to America in January.

New York Début of Dudley Buck Pupil

Marie Morrissey, contralto, pupil of Dudley Buck, will make her New York début at Aeolian Hall, on Thursday evening, October 30, Harry M. Gilbert accompanying. Her program includes Italian, French and German groups and the following in English: "Panjo Song," Homer; "My Star," Beach; "The Blue Bell," MacDowell; "Twilight at Sea," Petté, and "Israfel," Huhn.

Adèle Krueger to Sing Richard Trunk's Songs for Tonkünstler

At the opening New York concert of the Tonkünstler Society on October 21 Adèle Krueger will appear as soloist in a group of four songs by Richard Trunk,

of Munich, whose comic opera is soon to be produced abroad. The selections will be "Pan," "An Mein Lieb," "In Meiner Heimath" and "Rosenlied." Mr. Trunk is director of the New York Arion Society.

Wide Variety of Composers Listed in Helene Koelling's Program

Helene Koelling, a coloratura soprano who has won a high place on the opera stage abroad and who is known in America through her appearances with the Manhattan Opera Company, will make her New York début as a recital singer at Aeolian Hall Wednesday afternoon, November 12, under the management of Antonia Sawyer. Her program will be somewhat out of the ordinary, in that it will contain songs by a great variety of composers. Her American group includes songs by Dagmar Rubin, Mary Helen Brown and Kurt Schindler. Proch will be represented by the celebrated Air and Variations and there will be songs by Paradies, Mozart, Faccio, Huber, Wolff, Trunk, Brahms, Schubert, Dvorak, Strauss, Tschaikowsky and Schumann.

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IN NEW YORK'S SCHOOLS AND STUDIOS

Mehan Artist Pupils Active

Various artists, pupils of Mr. and Mrs. John Dennis Mehan, have recently filled a number of important engagements. John Barnes Wells, tenor, and Mary Jordan, contralto of the Century Opera Company, have returned to New York after their highly successful appearances at the Worcester Festival. Both have been students at the Mehan Studios for several years and their success is due to their untiring efforts to master the fundamentals of pure tone.

Edwin Arlo Bangs, tenor, has been filling a three weeks' engagement at Wanamaker's Auditorium, New York, where among other things he has been singing the tenor solos in Liza Lehman's "Persian Garden." Mr. Bangs is soloist in two New York churches.

Harry C. Browne, well known in theatrical circles and a former pupil at the Mehan Studios, is now appearing as leading man in "The Poor Little Rich Girl" Company, which recently played in New York. Mr. Browne took up the study of the singing voice as an aid to his dramatic work. De Loss Smith, baritone, has accepted a position as vocal instructor in the State University at Missoula, Mont. Mr. Smith has had charge of the vocal department at Columbia University during the past three Summer sessions and was soloist and director in a New York church, where Mrs. Smith was organist.

Mary C. Browne, contralto, has accepted a position in the choir of the Church of the Holy Communion, New York City.

Mme. Morrill Resumes Teaching

Mme. Laura E. Morrill, teacher of voice of New York, has reopened her Aeolian Hall studio. The enrollment of students is larger than in previous years and includes many professional singers. Mrs. Morrill, as in previous years, will give several musicales at her home.

Adelaide Gescheidt to Demonstrate "Vocal Art Science"

Adelaide Gescheidt, teacher of voice, announces the opening of her vocal studios in Carnegie Hall for the coming season. As an exponent of "Vocal Art Science," according to the discoveries of Dr. Frank Miller of New York, she will give demonstrations once a week, open to those interested, free of charge.

Massell Studios Opened

J. Massell, voice specialist, has announced the opening of his studios at Aeolian Hall, New York. He is also instructor of voice in the Malkin Music School, No. 28 Mount Morris Park, W.

OPENING NEW ENGLAND CONSERVATORY'S RECITAL

Program of Piano and Vocal Numbers
Inaugurates Season—Activities of Faculty Members

BOSTON, Oct. 6.—The New England Conservatory's season of recitals and concerts began on Saturday with a recital by pianists and singers in Recital Hall. The program included numbers by Chopin, Scarlatti, Godowsky, Henselt, Brahms, MacDowell, Schütt and Strauss, presented by G. Galvin Ringgenberg, Samuel Goldberg, Dorothy Cook, Viva Richardson, Gladys Zimmerman and Isabelle Wilson.

Ramon Blanchard, baritone of the Boston Opera Company and member of the New England Conservatory faculty, is planning a concert tour of the Middle West next Spring. Mr. Blanchard now makes his home in Brookline, Mass.

Alfred De Voto, of the faculty, member of the Boston Music Commission, has been actively interested in the Verdi celebration planned by the Italian societies of Boston for Columbus Day, October 12. At a Pan-American meeting in Faneuil Hall on the same date, to emphasize the idea of an inter-continental holiday, David Sequeira, pianist, also of the New England Conservatory faculty, has been asked to play some of his own compositions. Mr. Sequeira is a native of Nicaragua and was graduated from the Conservatory in 1904-06, and shortly thereafter made instructor in piano forte, sight-playing and Spanish.

Bertha Draper King, teacher of dancing at the conservatory, has returned from

Mr. Massell is a specialist in breathing and the perfection of tone along the lines of the old Italian masters.

Maiglile Pupils Honor Their Teacher

Mme. Hélène Maiglile was the guest of honor last week at a luncheon given by two of her Philadelphia pupils and later was tendered an impromptu musicale by Saberry D'Orsell of New York, one of her "star" pupils. Miss D'Orsell's beauty of voice and technical prowess were revealed in such numbers as "Thou Charming Bird" from David's "Pearl of Brazil" and the Bach-Gounod "Ave Maria." Miss D'Orsell is preparing for concert work. Last season she was leading woman at the Hippodrome.

Both Sexes As Orchestral Players in Kriens Symphony Club

Both men and women are admitted as players in one New York orchestra, the Kriens Symphony Club, presided over by Christiaan Kriens, which will give a number of concerts during this season. This body is an excellent school for students preparing for work in professional orchestras, and it gives an opportunity for music-lovers to become acquainted with the great symphonic works. Mr. Kriens has reopened his studio with a large virtuoso class in violin. He is also director of music at the Park Avenue Church and a teacher at Miss Mason's School, while his compositions are being played with increasing frequency.

Malkin School Pupils in Staten Island Concert

Talented pupils of the Malkin Music School, New York, appeared on October 4 in a concert at St. George, S. I., under the auspices of the Staten Island Farm Colony. Jacob Rittenband, a pupil of Arnold Volpe, was forced to add an encore after his excellent presentation of pieces by Wieniawski, Schubert and other standard composers. Ada Becker, a talented pianist, won a warm reception with her splendid playing. Helen Heineman, a pupil of J. Massell, showed the thoroughness of her training in arias from "Huguenots" and "Tosca."

Küzdo Back from Study with Auer

Victor Küzdo, the New York violinist and teacher, returned last week to New York from a Summer's study abroad with Leopold Auer. Mr. Küzdo has been in Europe for the last few Summers under the instruction of the famous Russian pedagogue. Mr. Küzdo will teach in New York this Winter at his West End avenue studios.

three months' study of the latest developments of dancing abroad. In Paris she paid special attention to the much discussed American dances in the form in which they have won recognition in the best European society. She also had a month at the Jacques Dalcroze College of Eurhythmics at Dresden-Hellerau.

W. H. L.

HONOR FOR GITTESON

Young American Violinist to Play at "Elite" Concert in Berlin

BERLIN, Oct. 3.—Frank Gittelson, the American violinist, is having an unusual success in Germany, Austria, Holland and Bohemia. He will play at one of the "elite" concerts in the Esplanade, Berlin, December 6. In these concerts only artists of world-wide reputation such as Destinn, Slezak, Burmester, Pugno, Bachaus and Casals have appeared and it is a conspicuous honor for so young a violinist to be engaged at one of them.

Mr. Gittelson is booked with the Cologne Philharmonic Orchestra under Fritz Steinbach November 22, and others of his bookings which show the foothold he has gained in Europe include the following:

Dresden, Oct. 12; Teplitz, Oct. 18; Prague, Oct. 19; Berlin, Nov. 1; Frankfurt am Main, Nov. 18; Vienna, Dec. 15; Bremen, Jan. 28; Kiel, Feb. 22; Rostock, Feb. 4; Stettin, Feb. 9; Arnheim, Feb. 18; Amsterdam, Feb. 20; Berne, Feb. 24; Bonn, Feb. 28; Aachen, March 7; Hamburg, March 10. Outside of these Mr. Gittelson will appear in Nürnberg, Elberfeld, Utrecht, Baden-Baden, Billefeld, Königsberg, Bruex, Darmstadt, etc.

H. E.

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**TWO WESTERN TRIPS
IN SEASON'S ROUTE
OF MAUDE KLOTZ**



Maude Klotz, American Soprano

Last June, when Oscar Saenger said good-bye to Maude Klotz for the Summer he told her to get plenty of exercise and fresh air. His orders were carried out zealously, for off the concert stage Miss Klotz is a real out-of-door girl and an especial devotee of all water sports.

July and early August Miss Klotz spent on Great Peconic Bay, where she soon acquired a coat of tan that rivaled the weather-beaten fishermen. For a half hour each day she would lock herself in the ballroom at her hotel and "warm" her voice and immediately after she started every available space on the porch outside the ballroom windows was filled by the guests of the hotel.

The second week in August found Miss Klotz on her way to Fourth Lake, in the Adirondacks, to visit friends in their Summer camp. Here she donned a khaki skirt and a sweater and put in her days paddling a canoe and on tramping parties in the mountain woods. Except for a flying trip to Stony Brook for a recital she stayed on the lake until the middle of September.

Besides filling several Eastern engagements Miss Klotz will make another Western tour this year. Starting with her appearance with the Guido Chorus in Buffalo, on December 4, she will be heard in Cleveland, Toledo, Detroit, Chicago, Springfield, Indianapolis and other cities. She will make a second trip West in April, when she is booked to appear with the Cincinnati Orpheus Club and to give recitals in Columbus, O., and Louisville, Ky.

JACOBS-LEVIN CONCERT

String Quartet and Contralto Received with Warm Approval

The concert given in New York on Saturday evening, October 11, by the Forward Association, presented the Max Jacobs String Quartet and Christine Levin, contralto. In a group of short numbers by

Russian composers, another group by Mendelssohn, Boccherini, Mozart and Bach, and finally the Andante Cantabile, op. 11, by Tschaikowsky and the Finale from Dvorak's Quartet, op. 96, Mr. Jacobs and his associates won enthusiastic applause.

Miss Levin sang Schubert's "Demundilchen," Whelpley's "The Nightingale Has a Lyre of Gold," the old Irish "The Next Market Day," John Carpenter's "Don't Céare." She proved to be a singer of decided ability, who not only possesses a voice of warmth and color, but who uses it with taste and intelligence. Mr. Jacobs added two groups of solos, including pieces by Drdla, Rehfeldt, Zimbalist, Barns and Kreisler. In these he was eminently successful and received warm approval after each number.

NEW DALLAS MUSIC SCHOOL

Church Rooms to Be Utilized to House Conservatory

DALLAS, Tex., Oct. 7.—A new Conservatory of Music is to be established immediately in this city, making use of the rooms of the McKinney Avenue Baptist Church on week days. Formerly the Maywood Conservatory of Oklahoma City, the new institution is to be known here as the Fairmount Conservatory. Mrs. J. K. Burton is president and Mrs. S. R. Lane director. The faculty has not been completed, but some of Dallas's leading teachers are to be included in it.

The use of a church for this purpose is a new departure in this section. The building is large and contains about thirty rooms. The following Dallas business men have agreed to act as an advisory board: Judge Kenneth Foree, Joe E. Johnston, Dr. Frank J. Hall and Harry F. Boyd.

The Wednesday Morning Choral Club, one of the prominent women's organizations of Dallas, held its first regular business meeting last week and elected officers. Mamie Folsom Wynne, one of Dallas's well-known singers, is director. A new venture was undertaken in the addition of a musical history department, under the instruction of Lucille Chilton Woodward. The new officers are Mrs. G. W. Baker, president; Juliette Wells, vice-president; Mrs. S. F. Cahill, second vice-president; Mrs. Leslie Sparrow, secretary; Mrs. C. E. Hoffman, treasurer; Mrs. Phil Schmitt, librarian; Mrs. Morrison, assistant librarian; Mrs. Percy Holden, historian; Mrs. E. A. Harris, press reporter; Viola Ritter, accompanist.

A movement attracting a great deal of attention is the organization of a glee club by the Y. W. C. A. for the purpose of elevating the musical taste of young women who are forced to work and who cannot enjoy the benefit of the organizations which meet during the day. Mrs. Mamie Folsom Wynne, director of the Wednesday Morning Choral Club, has been chosen as their instructor.

The Dallas High School Glee Club, which studies the better class of choral music, has now about 100 members, and two concerts are planned. For its director the club has elected Earle D. Behrends.

A club to be known as the "Music Study Club" has just been organized to take up the study of musical history. The following officers were elected yesterday: "Mrs. S. J. Hay, president; Mrs. Eli Sanger, vice-president; Mrs. W. C. Padgett, secretary; Elise Hay, treasurer. The programs will be arranged by a committee composed of Harriett Bacon MacDonald, Mrs. Eugene Bullock and Mrs. Fred B. Ingram.

E. D. B.

Engagements in Three States for Earle Tuckerman

Having returned from a vacation spent in Rhode Island, Earle Tuckerman, the baritone, has started booking an active concert season, having engagements to sing with orchestra in Jersey City; besides a concert at the Plaza with Hans Kronold and an appearance at Hartford, Conn. Mr. Tuckerman has a repertoire of the standard oratorios and cantatas, having been special soloist at the Church of the Ascension, under Richard Henry Warren, where an oratorio is given each Sunday afternoon, frequently with orchestra. The baritone has been a member of the quartet of the Fourth Presbyterian Church, New York, for the past three years.

Alda and Co-Artists Inaugurate Series of Erie Apollo Club

ERIE, PA., Oct. 11.—The first concert of the Apollo Club series brought forth a large audience to hear Frances Alda, the attractive Metropolitan soprano, who delighted the gathering with her superb singing. Gutia Casini, cellist, and Frank La Forge, the musically accompanist and pianist, were also recipients of much applause. The Apollo Club chorus was also most flatteringly received, under Conductor M. S. Williams. E. M.

YVONNE DE TRÉVILLE AS PRIMA DONNA "DANSANT"



Mlle. Maupin, an Olden Time Prima Donna, "Dansant à l'opéra"—Inset, Yvonne de Tréville

YVONNE DE TRÉVILLE, the coloratura soprano, has just produced a remarkable collection of old pictures and prints of Mlle. de Maupin and Jenny Lind, whom she will impersonate in her "Three Centuries of 'Prima Donne'." Authentic portraits of Mlle. de Maupin are very rare, and the old print in Miss de Tréville's collection was found only after a diligent search. The prima donnas of the seventeenth and eighteenth centuries were required to dance the stately pavanes and minuets introduced into the operas of Lulli, Pergolesi, etc., and the above illustration shows Mlle. de Maupin in the maze of one of these graceful measures.

PEABODY ARTIST RECITALS

Several First Hearings in Series of Concerts Free to Students

BALTIMORE, MD., Oct. 13.—The list of artists who are scheduled to appear during the present season in the series of twenty Friday afternoon artist recitals at the Peabody Conservatory of Music has just been announced, with first hearings of several noted musicians. Free admission to these concerts is given to the students of the conservatory.

The series will be opened on October 21 by the director of the conservatory, Harold Randolph, pianist. Other recitals will occur as follows: November 7, Teresa Carreño; November 14, Evan Williams; November 21, initial appearance of the new member of the conservatory faculty, Arthur Newstead, pianist; November 28, Josef Hofmann; December 5, joint appearance of Joan C. van Hulsteijn, violinist, and Adelin Fermin, baritone, members of the conservatory teaching staff; December 12, Emilio Gogorza; January 2, Harold Bauer; January 9, Ada Sassoli, harpist, and Bart Wirtz, cellist, member of the faculty; January 16, Maud Powell; January 23, George F. Boyle, pianist, of the faculty; January 30, Flonzaley Quartet; February 6, Jacques Thibaud, the French violinist; February 13, Emmanuel Wad, pianist, member of the faculty; February 20, Sophia Braslau, of the Metropolitan Opera; February 27, William Bachaus; March 6, Kneisel Quartet; March 13, Beatrice Harrison, young English cellist; March 20, Alma Gluck, soprano; March 27, University Vocal Quartet, consisting of Margaret Cummings Rabold, soprano; Anna May Jones, contralto; William Wheeler, tenor, and Edmund A. Jahn, bass, with Arthur Whiting, pianist. F. C. B.

Eleanor Spencer Here for Tour After Eight Years Abroad

Eleanor Spencer, the young American pianist, returned from Europe last week after an eight years' stay abroad, studying and appearing in concerts. Miss Spencer has taken an apartment in New York, where she will remain between concerts.

IRENE CUMMING, First Soprano

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GRACE DUNCAN, First Alto

ANNA WINKOPP, Second Alto

NEW YORK, December 28, 1911.

I am very glad to express my appreciation of the work of the Manhattan Ladies Quartet. I found them an unusually well balanced organization, presenting a very interesting program in most finished style, and pleasing a critical audience with their exceptionally good work as shown by the enthusiastic applause they received. Very truly yours,

(Signed) CLARENCE DICKINSON,
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FROM "MUSICAL AMERICA" READERS

Mr. Cunningham Makes a Correction
To the Editor of MUSICAL AMERICA:

Permit me to call your attention to an important typographical error which occurred in Part II. of my "Temperament, Personality and the Singer," printed in your issue of October 11.

In the sixth from the last line in the very last paragraph of the article you printed the word "masses." This word, which was precisely the opposite of what I meant to say, as you will observe from the manuscript, should read "essences."

The great difference in the meaning of the sentence containing the word will be immediately manifest. While Nature's "masses" undoubtedly contain Nature's "essences," it is a far cry from the "phenomena and noumena" of "essences" to the full and complete accomplishment of "masses," especially when they are to engage gentle "cosmic emotions" which have been translated into our own lives by a new hope so subtle and elusive in character as to be considered capable of distilling "in our being, as Wordsworth says, the 'beauty born of murmuring sound.'" Nature's "masses" are much more frank and obvious in their operations. They are virile, but too direct. They would appear to finer natures, under certain circumstances, very much like an elephant trying to trample beauty and fragrance into a violet. The "masses" of Nature engender many things and many emotions in the "masses" of society, and, indeed, in every normal human being, but all influences are relative and fine natures are sensitive to finer things than mere "masses," i. e., all natures are influenced according to their relative susceptibility and sensitiveness.

Therefore, since I was writing to MUSICAL AMERICA readers, I took it for granted that I was addressing persons who had a fine appreciation of the higher and better things, feelings and aspirations; persons, for instance, who realized that the tiny protoplasm is of higher quality and power than the ultimate organized species, or body, for the simple reason that the former governs the latter; that radium is a more potent chemical than carbolic acid, although active in much smaller quantities; that coarse feeling spells coarse thinking, because one is the motive force of the other, and on that ground I wrote of "essences" and not of "masses."

The sentence referred to should have read as follows: "A concrete hope lies there and enables us to translate into our own lives the cosmic emotions engendered by the infinitely evolving essences—phenomena and noumena—of Nature, and distills in our being, as Wordsworth says, the 'beauty born of murmuring sound,' that is to say, the first faint whisperings of an eternal fact."

Nevertheless, I want to take this opportunity of congratulating you upon the very beautiful Special Fall Number of your paper. It is a triumph of art and enterprise and bespeaks your just prowess and popularity. It also clearly shows that you have successfully massed your essences and that the latter are no longer "evolving" toward a "concrete hope," but that that

hope already has been realized. Wherefore I envy you your "cosmic emotions."

With cordial greetings and best wishes, believe me very sincerely yours,

CLAUDE CUNNINGHAM.

NEW YORK, Oct. 11, 1913.

Combats Muckey Voice Tenets

To the Editor of MUSICAL AMERICA:

I agree entirely with Dr. Floyd S. Muckey, that the use of incorrect terminology as to the human singing voice is becoming a vocal menace. But I must protest, in the light of modern phonetic science, against his basing criticism on such utter ignorance as he manifests with regard to the anatomy and physiology of the vocal mechanism.

Modern phonetic laboratory science has demonstrated what I discovered ten years ago; that the vocal cords are not strings; that they do not vibrate, that the human voice is a horn, that the vocal cords act as do a man's lips in blowing a horn; that there are no "registers" in the old sense, but that there are variations in voice-color, covering a certain definite range of tones, caused by variations in the size of the voice-cup to meet certain pitch emergencies.

If Dr. Muckey should study the work of Prof. Scripture, of Harvard, he would be obliged to acknowledge that not only the old nomenclature, but all of the old ideas as to tone-production, are a vocal menace.

ALICE GROFF.

Philadelphia, Pa., Oct. 17, 1913.

Clayton Thomas as Composer of Note

To the Editor of MUSICAL AMERICA:

In a recent issue of your paper I saw the names of American composers of note, but failed to see that of Clayton Thomas, whose "Japanese Love Song" won the composer (a woman) both fame and a small fortune. It is a most interesting story how the song came to be written. Clayton Thomas (Mrs. Cade) lives in New Rochelle, N. Y., and is a very modest little woman, although a composer and singer of great charm. Hoping we may hear more about her and her music through your paper, I am, Sincerely yours,

Mrs. H. B. COOK.

Danville, N. J., Oct. 12, 1913.

Music Lessons for the Family

To the Editor of MUSICAL AMERICA:

I notice in the fourth column of page 11 in your publication of October 4 the "one" good one entitled, "Help Yourself." I have one of actual experience still richer.

Some little time ago one of the piano houses here awarded a scholarship to a family. The mother came with her son. The mother was one of the largest and most masculine women I ever met. The boy was a little urchin and both were quite ignorant. The boy was to take the course of twelve lessons awarded him. He came for the lessons or, to be more exact, he appeared just ten times, and half of these times forgot his music. The tenth time he came he had no music and I could see by

his manner that a change of some kind had taken place. He informed me that he had "got a job" in a department store and wanted to know if "ma could take the other two lessons." I thought for a moment and then an idea struck me and I said: "Yes, tell your ma she can have the other two." But his ma never came. I have often wondered if it was the fare that prevented her taking the "other two." Very sincerely yours,

JAMES W. PIERCE,
(Dir. Bach School of Music).
Los Angeles, Cal., Oct. 8, 1913.

A Correction from Toledo

To the Editor of MUSICAL AMERICA:

In looking over the last number of MUSICAL AMERICA I noticed something in the Toledo notes I should like to correct. The statement is to the effect that Jonathan F. Rogers is at St. Paul's M. E. Church, whereas, as a matter of fact, he sings at the Collingwood Presbyterian. St. Paul's has a male quartet composed of Walter E. Ryder, baritone and leader; Charles C. Dibble, basso; Paul W. Mallory, second tenor, and Edward E. Olds, first tenor. Mr. Ryder is one of the foremost vocal teachers of this city, also director of the Orpheus Club and the Y. M. C. A. Glee Club. Mr. Dibble is president of the Orpheus Club, which has always stood for the highest in music and borne its share in the musical uplift of our city. Furthermore, two members of our quartet are subscribers to your valuable paper and I feel that we should have whatever mention is due. Yours truly,

EDWARD E. OLDS.

Toledo, O., Oct. 15, 1913.

Effect of Smoking Upon Singing

To the Editor of MUSICAL AMERICA:

I should like to know just what effect smoking has upon the throat of a singer. The writer realizes it is detrimental to breathing. But does it in any serious way affect tone-production?

Judging from the numerous pictures printed of the great singers in the act of smoking, one would suppose it was a decided asset. Is it not bad for a young singer whose voice has not fully developed?

RUTLEDGE (P.A.) READER.

Max Salzinger's Teacher

To the Editor of MUSICAL AMERICA:

I wish it known that I am not a pupil of Giacomo Guinsbourg, as was stated in a recent article in MUSICAL AMERICA, but I have been and I am studying with Eleanor McLellan and I acknowledge her as my only voice teacher in America. Yours truly,

MAX SALZINGER.

New York, October 11, 1913.

Regina Vicarino to Sing in Prague's Verdi Festival

Mme. Regina Vicarino, the distinguished American coloratura soprano, whose phenomenal success in California and Mexico during the last two years has been heralded in the musical world, is at present in Berlin, where she has been studying German *lieder* and coaching German opera of the Mozart type, with Frau Julie Trebicza-Salter. Mme. Vicarino will make her first European appearance after an absence of several years, at Prague, having been especially engaged by the directors of the Bohemian Opera to appear during the big Verdi Festival, which begins the latter part of October. She will make her débüt as *Violetta* in "La Traviata," to be followed by appearances as *Gilda* in "Rigoletto." Appearances are now being arranged for her in several of the other large European capitals, including Vienna and Berlin. Previous to her arrival in Berlin Mme. Vicarino spent several weeks coaching French opera with Richard Bartélémy in Paris.

Mme. Viafora's Pupils Win Successes in Concert and Light Opera

Talented pupils of Mme. Gina Ciaparelli-Viafora have been successful in recent engagements, including the appearance of Marion Owen in a miscellaneous program that accompanied the New York première of the opera, "Romilda." Accompanied by Marie Carter, Miss Owen offered a French song and one in English. The performance of this Seattle girl called forth praise from the various Italian papers, such as the *Bullettina della Sera*, *L'Araldo Italiano* and *Il Giornale Italiano*.

Another pupil of Mme. Viafora, who has won advancement is Vivien Wessell, who is playing the leading soprano rôle in the light opera "Little Boy Blue."

Baritone Downing in Two New England "Messiahs"

George H. Downing, bass baritone, has been engaged by the Handel and Haydn Society of Boston for "The Messiah" December 21, and by the Musical Art Society of Springfield, Mass., for the same work on December 30. On November 13 Mr. Downing gives a recital for the Ildelin Club, Rahway, N. J., which will mark his sixth appearance in that city in three years.

Hutcheson Triumph in Berlin

BERLIN, Oct. 9.—At the last Sunday afternoon concert of the Blüthner Orchestra, Ernest Hutcheson scored an emphatic success with his beautiful playing of the Mozart D Minor Concerto. Mr. Hutcheson has been engaged to repeat the concerto at an early date.

THE WOLFSOHN MUSICAL BUREAU PRESENTS

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ALBANY ORGAN INAUGURATED

Messrs. Yon and Schlegel Add Artistry to St. Joseph's Program

ALBANY, Oct. 6.—The inaugural recital given at St. Joseph's Church on Tuesday evening of last week by Pietro Alessandro Yon, organist of St. Francis Xavier, New York, assisted by Carl Schlegel, baritone, proved a great success and was spoken of in musical circles as one of the most interesting heard in the city in some time. The recital was given to celebrate the completion of the new four manual organ presented to the church by Frank J. Nolan in memory of his father.

Dr. M. P. Flattery, regular organist of the church, opened the program with a movement from a Haydn symphony, followed by the Ave Maris Stella sung by the sanctuary choir under the direction of James J. Case.

Mr. Yon's numbers were the Toccata and Fugue in D Minor of Bach, two movements from a sonata by Don G. Pagella, Guilmant's Cantilene in B Minor, an Aria con Variazioni by Padre Martini, a Pastorale by Liadow, his own "Christmas in Sicily" and Toccata, Bossi's "Marcia Festiva" and an Elevation in E by Saint-Saëns. In all of these the young Italian organist proved that he has a notable equipment. His technical mastery of the instrument came into evidence in the Bach work, which he delivered with breadth and authority, while in such compositions as his own "Christmas in Sicily" he demonstrated what poetic and fanciful effects may be gained through the subtleties of registration.

The "Fourth Word" from Dubois's "Seven Last Words of Christ," Parker's "Salve Regina" and Gounod's "O Divine Redeemer," were sung by Mr. Schlegel, who made a good impression in them.

"PERSIAN GARDEN" TRANSFERRED TO STAGE



"Persian Garden," Staged at Wanamaker Auditorium: Last Quartet, "Alas That Spring Should Vanish with the Rose." Left to Right, Orla Bangs, Louise MacMahan, R. Norman Joliffe and Mary Porter Mitchell

ONE of the most interesting novelties which have been presented at the Wanamaker Auditorium, New York, was the stage performance for the first time of Liza Lehmann's "In a Persian Garden" to the text of Omar Khayyam's Rubaiyat, which ran from September 30 to October 4 before enthusiastic audiences of capacity size.

As a prelude there was a brief program of miscellaneous numbers called "A Half Hour in the Orient." In this Alexander Russell, concert director of the Auditorium, performed at the organ Arthur Bird's Oriental Sketch and Oriental Dance, the Saint-Saëns "Reverie," Grieg's "Anitra's Dance" and Eastwood Lane's "Aladdin and the Genii," the latter with the assistance of the composer at the piano. Cesar Cui's "Oriental" was also heard played by Gordon Kahn, violinist.

Then followed the performance of the Liza Lehmann work, in which Louise MacMahan, soprano, enacted and sang the Maiden; Mary Porter Mitchell, contralto, the Prophetess; Orla Bangs, tenor, the Youth, and R. Norman Joliffe, baritone, the Philosopher. There was much to admire

both vocally and dramatically in the performance of the four singers, and Mme. Lehmann's music was considerably intensified by the stage performance. Perry Averill, widely known as vocal coach and baritone, won commendation for his staging of the performance.

Mannes Sonata Recitals to Be Held at Princess Theater

David and Clara Mannes, whose New York sonata recitals have heretofore been held on Sunday evenings in the Belasco Theater, have, after much deliberation, decided to change their concerts to Tuesday afternoons at the Princess Theater in West Thirty-ninth street. The change from the Belasco to the Princess was made owing to the fact that Mr. Belasco will need the stage of his theater for rehearsals at the time of the Mannes's series. Mr. and Mrs. Mannes have succeeded in popularizing their intimate form of chamber music to such an extent that many out-of-town music lovers have requested week-day concerts in place of the regular Sunday night appearances and many educationalists have also joined in this request. Accordingly, the first sonata recital will occur at the Princess Theater Tuesday afternoon, November 18. The other recital dates of the first series will be December 16 and January 6.

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KREISLER OPENS HIS TOUR IN BROOKLYN

Big Army of Admirers Applauds Masterly Performance By the Violinist

There is nothing offered to the music-loving public to-day that ranks as higher art than the recitals of Fritz Kreisler, the Austrian violinist. Accordingly it is to be expected that a large army of devotees should turn out for the opening recital of his present tour, which was given at the Academy of Music in Brooklyn on Thursday evening, October 16.

By 8.15 the auditorium was completely filled and the appearance of the much-admired violinist brought forth a salvo of applause which left no doubt as to his popularity. A typical "Kreisler program" was presented as follows:

Handel, Sonata in D Major; Bach, Suite in E Major; Friedemann Bach, Grave; Pugnani, Prelude and Allegro; Couperin, Chanson Louis XIII et Pavane; Cartier, "La Chasse"; Corelli, Sarabande and Allegro; Tartini, Variations; Schumann, Romance in A Major; Mendelssohn, "Song Without Words" in B Flat Major; Schubert-Kreisler, "Momen Musical"; Mozart, Rondo in G Major; Dvorak-Kreisler, "Canzonetta Indienne"; Kreisler, "Caprice Viennois," "Tambourin Chinois."

That the violinist was in his best form was evident from his playing of the opening work. Handel and Bach, placed side by side, proved as interesting as any modern works, played as Mr. Kreisler played them, with breadth, musically feeling and a preservation of all the classic lines on which these masterpieces are built. And it should be mentioned that a performance of the Bach (which is the sixth sonata in the famous set) with piano accompaniment sets off the violin part far more than when played unaccompanied, as these sonatas are more frequently given.

In the set of six old pieces, which are the violinist's own arrangements, though he took no credit for them on the program, he touched the lighter bits with infinite grace and sounded with admirable certainty the depths of such fine old music as the Friedemann Bach. The baffling double-stopping of the Cartier "La Chasse" danced from his fingers as though it were the simplest thing in the world, and the Variations on the Tartini theme gave an opportunity for some of the finest arpeggio playing, heavy brushed chords and kindred techniques that could be imagined.

The art displayed in the other short pieces was quite as finished. The readjustment which Mr. Kreisler has given the "Canzonetta Indienne" is exemplary, for in making it an individual concert piece he has retained and enhanced its musical value. In its original form it is the slow movement of the Bohemian master's Sonatina, op. 100. It was the "Caprice Viennois," charming as it always is, that drew forth the greatest enthusiasm and it was inevitable that he should repeat it. The violinist scored heavily again in his exotic "Tambourin Chinois."

The encore fiends got their extras in Kreisler's "Liebesleid" and the inevitable Dvorak-Kreisler "Humoreske." A.W.K.

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**Violinist Ysaye (with His Pipe)
Visits Belgian Bathing Beach**



Eugen Ysaye, "Off Duty" on Strand at Dainbergen, Belgium, with Mme. Ysaye and Jules Falk

IT is not often that concert goers view photographs of Eugen Ysaye armed with his ever-faithful pipe, and still less often is the famous violinist observed in the negligée attire depicted above. The two snapshots show Mr. Ysaye, with raincoat, outing cap and the aforementioned pipe, on the bathing beach at Dainbergen, Belgium, where the violinist had a villa during the Summer. With the noted musician is Mme. Ysaye and a fellow violinist, Jules Falk. Mr. Falk arrived in New York last week, preparatory to the beginning of his American tour.



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OSCAR SEAGLE'S TOUR

Baritone Leaves This Month for South, West and Northwest

Oscar Seagle has returned to America to devote the entire season of 1913-14 to concertizing under the management of Loudon Charlton. The baritone is one of the very few American singers who have been accepted abroad, and particularly in France, on an even footing with native artists, both as recitalist and teacher. Mr. Seagle sailed for this country on the *Minneapolis* after a highly successful season in London and a Summer in his country place in Essex. For his American season he has prepared a number of entertaining programs consisting of old and modern French, classic and modern German, old Italian School and Slavic music in addition to many of the operatic arias.

Mr. Seagle has been in New York recently visiting friends, but left October 20 to begin his tour of the South, West and Northwest. In January and February he will be in New York, at which time he will do some work with a great many of his old pupils who have studied under him in Paris.

Mr. Seagle will return to England for engagements the first of June and will take his class of pupils from America, England and Paris to his country place in Essex. He will return to Paris October 1 for recital and concert work.

Violinist-Pianist-Organist-Composer

BALTIMORE, Oct. 8.—Members of the faculty of the school of music at the Maryland College for Women at Lutherville gave an interesting concert at the college on October 7. Howard R. Thatcher, who is the musical director at the college, gave evidence of his musical versatility by appearing on the program as violinist, pianist, organist, and in the rôle of composer. His Polonaise in C Minor for piano is ultra-modern in design, and to interpret its difficulties as clearly as they were presented requires no small degree of proficiency. Richard B. Meyer contributed a movement from the Rubinstein D Minor Concerto for piano, the accompaniment being supplied upon the organ by Mr. Thatcher. Groups of smaller pieces for the piano were given by Lydia Amanda Berkley and Robert Paul. A. Lee Jones was the vocalist of the evening and added to the interest of the program. F. C. B.

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**GEORGE
Harris, Jr.
The American
Tenor**

At the Maine Festival

**Four of the Many Excellent Press
Comments He Received:**

Mr. Harris was one of the big features of the evening. He has a wonderfully rich and musical tenor which he manages with consummate art. Anything more wonderful than his phrasing and diction it has not been the privilege of Portlanders to hear in a long time, and they expressed their appreciation in no uncertain terms. "O Paradiso," from *L'Africaine*, was entitled to the high places of achievement, as were his encores, "Oh, si les fleurs avaient des yeux" of Massenet, and the composition of Strauss, to both of which he played a faultless accompaniment.—*Portland Press*.

George Harris, Jr.—son of President Harris of Amherst College, and member of a distinguished Maine family—was the tenor soloist. He has a voice of much purity and sweetness, and he is an artist to his finger tips. For his programmed number he substituted a group of songs, playing his own accompaniment.—*Bangor News*.

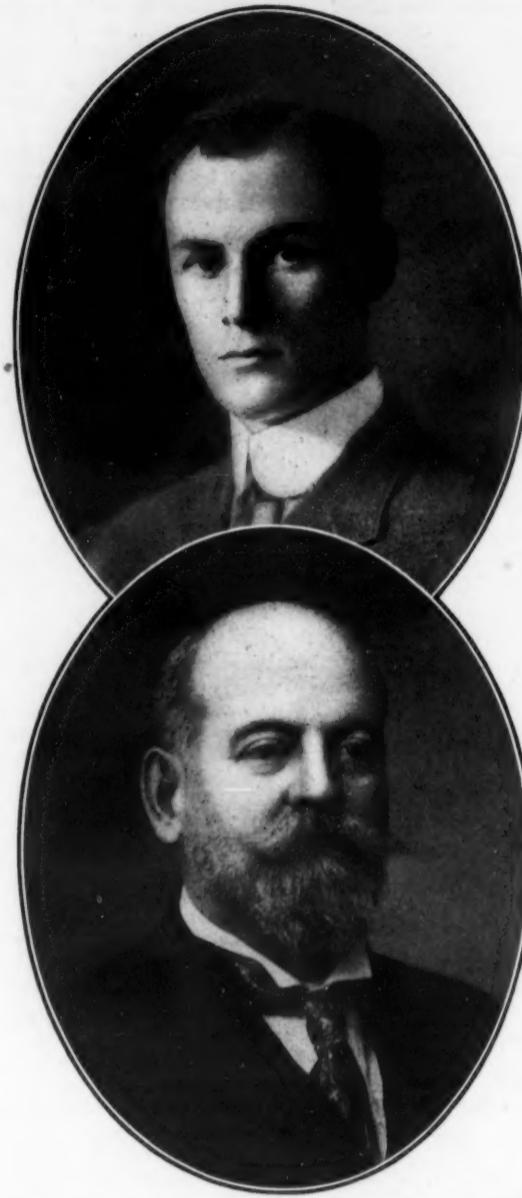
George Harris, Jr., repeated Friday evening the marked success which he won at the afternoon concert. His tenor voice is powerful, sweet and well trained and his singing is marked by unusual temperament and musical understanding. Some of his higher notes are particularly clear and bell like. His "Ingemisco" Friday night was a delight to all who heard it, and his singing throughout the evening will long be remembered with the greatest pleasure.—*Bangor Commercial*.

Mr. George Harris sang the Meyerbeer aria, "O Paradiso," with distinction of style, confirming the strong impression made by his beautiful tenor voice and his refinement of method. He is sure of his vocal resources, and there was no hint of strain in the high register, the highest notes ringing out true and firm. In response to the loud recalls, Mr. Harris sang songs to his own accompaniment, again giving delight by his artistic rendition. —*Portland Eastern Argus*.

**March, April and May
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ARTHUR J. HUBBARD'S SON NOW ASSISTANT IN HUBBARD STUDIO



Above, Vincent Hubbard; Below, Arthur J. Hubbard

BOSTON, Oct. 6.—Vincent V. Hubbard, son of Arthur J. Hubbard, the Boston teacher of singing, has prepared to follow his father's career. He has won much success as a singer, but last season he gave more time and attention to teaching. This season Mr. and Mrs. Hubbard have decided to make the young man their chief assistant. The younger Mr. Hubbard has been thoroughly trained in piano, theory and the art of developing the singing voice.

Arthur J. Hubbard was formerly on the operatic stage and sang in the principal opera houses in Europe. He has for years been established in Boston as a teacher, and numbers among his pupils and former pupils artists who are now winning success on the concert and operatic stage.

Chicago Opera's Baltimore Schedule Arranged

BALTIMORE, Oct. 11.—The Chicago Grand Opera Company will open its local series of opera at the Lyric on Friday, November 7, with a performance of Puccini's "Madama Butterfly," which will serve to introduce two new singers to this city. These are Rosa Raisa, the Polish prima donna, who will sing the title rôle, and Giovanni Martinelli, who is to appear as Pinkerton. The second opera of the season will be presented on November 14, the work chosen being Puccini's "Tosca" with Mary Garden in the title rôle and Polesi and Giorgini as the other principals. The third offering, on November 21, will be

"Die Walküre." An all-star cast is promised for this production. Mme. Claussen, the Swedish contralto, will be the Brünnhilde.

Century's Second "Jewels" Excellent with Alternate Cast

Following the auspicious première of "The Jewels of the Madonna" in English at the Century Opera House, the Wednesday afternoon performance of the Wolf-Ferrari opera attracted a capacity audience to hear the alternating cast of Century principals. Lois Ewell was an intensely effective Malicella and her opulent voice was quite equal to the demands of the score. Morton Adkins's Rafaële savored somewhat more of New England than of Naples, but his singing of the music was up to his usual artistic standard of excellence. John Bardsley sang Gennaro with a goodly amount of tonal beauty and Jayne Herbert was entirely satisfactory as Carmela.

K. S. C.

Many German Dates for Irma Seydel

BOSTON, Oct. 18.—In consequence of the success of Irma Seydel, the Boston violinist, during her recent concert tour of Germany, she has received engagements to play in the following cities during the next Summer season: Aachen, Altona, Baden-Baden, Berlin, Bern, Braunschweig, Bonn, Bremen, Darmstadt, Düsseldorf, Eger, Frankfort on the Main, Göttingen, Geimma, Hamburg, Hanover, Heidelberg, Bad Homberg, Jena, Interlaken, Kaiserslautern, Karlsbad, Köln, Leipzig, Luzerne, Mannheim, Magdeburg, Mainz, Marburg, München, Nürnberg, Pforzheim, Strassburg, Stuttgart, Cannstadt, Thun, Weimar, Wien, Wiesbaden. W. H. L.

Léon Rennay to Evoke Spirit of Night at Recital

In his program of French songs to be given at Aeolian Hall, New York, on Thursday afternoon, October 30, Léon Rennay has prepared a set of "night songs" by six different composers. In order to produce the proper effect upon the minds of his hearers the baritone will allow a few minutes' silence between the numbers. This, it is thought, will develop a "nocturnal mood" and enable the audience to compare the effect of the night inspiration upon each of the composers. At the conclusion of this group the spell will be broken by Godard's "Réveillez-vous," followed by other fine examples of the French impressionistic school. Accompaniments will be played by Maurice Lafarge.

Brabazon Lowther's Recital in English Before Packed Winnipeg House

WINNIPEG, CAN., Oct. 14.—A packed house greeted the second recital of Brabazon Lowther with a program which was entirely in English. Most notable of the baritone's performances was that of Sidney Homer's "Song of the Shirt," which he sang with gripping dramatic power. Several songs by G. O'Connor Morris were eloquently interpreted, especially the rousing "Siege Song." Ernest Nixon Kitchen was the sympathetic accompanist. Mr. Lowther's delightful first recital called forth an article in the Winnipeg Telegram on "colored" voices, with especial reference to the colors in this singer's tones.

Ernest Hutcheson Soloist in Five Berlin Orchestra Concerts

BERLIN, Oct. 4.—Ernest Hutcheson has been engaged by the Neue Freie Volksbühne as only soloist for a series of five orchestral concerts to be given here during the Fall season. That the same artist should have been engaged by the organization for all of these concerts has given rise to a great deal of comment.

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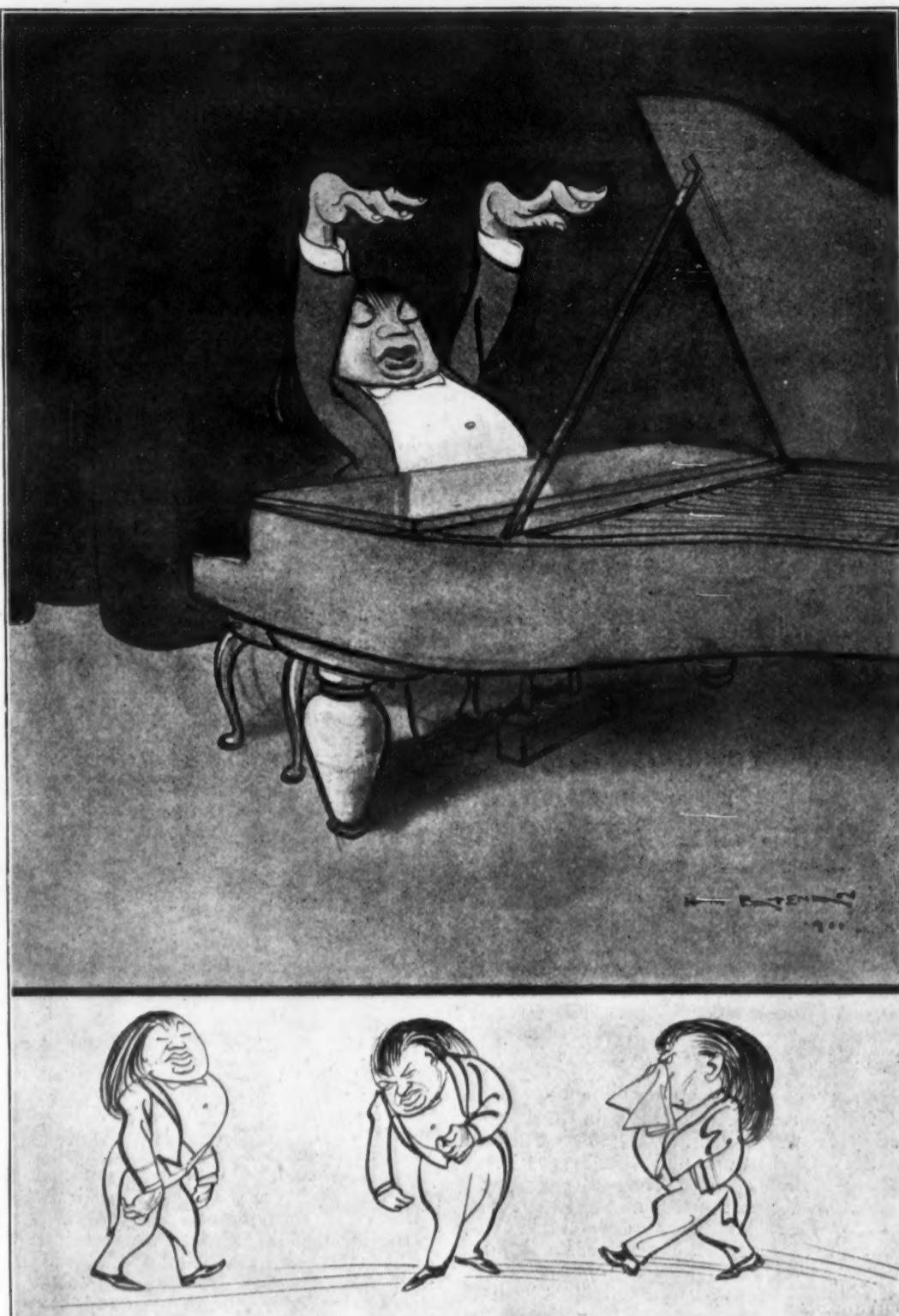
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The Popular Pianist Plays Rachmaninoff's "Prelude."—By H. M. Bateman in the London "Sketch"



Jess—"Miss Screecher is going abroad to finish her musical education."

Tess—"Where did she get the money?"

Jess—"The neighbors all chipped in."—*St. Louis Globe Democrat*.

* * *

Lots o' folk applaud a Wagner selection jist t' git a piece o' ragtime fer an encore.—Abe Martin in *New York Telegraph*.

* * *

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"WANTED: A GREAT CONDUCTOR;" APPLY, MUSIC LOVERS OF PARIS

Need for a French Nikisch or Weingartner Felt By Thoughtful Concert Goers at Opening of Symphony Season—Wagner Remains Practically a Closed Book to Parisians Except for Fleeting Visits of Foreign Maestri

Bureau of Musical America,
17, Avenue Niel, Paris,
Oct. 10, 1913.

WANTED a conductor! This is the announcement which, if it appeared in the Paris papers of this week would adequately summarize the sentiments of the right thinking music lovers of this city as far as the reopening of the symphony concerts are concerned. France has in recent years produced practically no great orchestra leader, although she has been prolific in musicians who have directed their energies into other channels. The type of conductor to which Paris is most accustomed is content to lose all his individuality in the mechanical process of beating time. France, and specially Paris, is at the present moment yearning for a Nikisch or a Weingartner of her own, someone who will rise above the heads of the crowd and give us poetry in music.

The proof of this contention is exemplified every time a prominent German conductor visits Paris (unhappily a rare occurrence), when the most unusual scenes are witnessed. The auditors on these occasions are absolutely strangers to the fashionable throng which attend the weekly symphony concerts just because it is the smart thing to do so. The largest theater or hall in Paris is generally four times too small to accommodate the enthusiasts, and to be present at one of these concerts of visiting conductors means to be irresistibly carried away by the delirious applause of those around one. The French people's intense longing for the emotional in music here finds its expression!

Pianists Sigh for Conducting

Of the orchestral concerts in Paris the weekly events at the Chatelet Theatre and the Salle Gaveau are undoubtedly the best, although the average interpretation accorded would not pass muster in New York or London. It would be unkind to speak in detail of the hundred and one other concerts given with orchestra. There is a fallacy rampant here to the effect that a clever pianist must necessarily be a clever conductor. One might mention a dozen names of extremely talented pianoforte virtuosi in Paris who have become absolutely obsessed by the idea that they can handle an orchestra as capable as the keyboard. Most of them are sublimely ignorant of the most elementary laws governing the conductor's technic, but one could forgive them this if their work had any intrinsic merit.

The American or Englishman on attending his first big Paris concert is, in nine cases out of ten, absolutely appalled by the apparent inefficiency of a French orchestra. But here he does an injustice to French instrumentalists. It is not the men who are to blame, and with a little more experience the visitor realizes his mistake. When the cellos make their entry in the "Tristan" prelude a measure too soon, or similar astounding things, happen—as they do—it is the conductor who is responsible, and this is the clue to the entire spirit of indifference and unintelligence which pervades the average interpretation of an orchestral work in Paris.

Of course, Wagner is practically a closed book to concert goers in this city, and, except for the fleeting visits of the giants of intellect and poetry in music, seems likely to remain so. A suggested solution for the future is the inducing of foreign conductors to appear more frequently here. This, in addition to being a possible source of inspiration to the younger generation, is a business proposition, for it means crowded houses.

Series of Piano Recitals

The enterprising piano manufacturers, Messrs. Etienne Gaveau, announce a fine series of recitals by distinguished pianists for the coming season at their magnificent hall in the Rue de la Boetie. The virtuosi who will be heard include Bachaus, Friedman, Mark Hambourg, Lamond, Lévinne, Victor Staub, Maurice Dumesnil, Leo Tecktonius, A. Pierret and G. de Lausnay. The Gaveau firm is quite American in its up-to-date hustle.

Mrs. George Brewster Mathews and her husband, of Buffalo, N. Y., are in Paris and are leaving shortly for a stay of several months in Rome. Americans may be especially interested in Mrs. Mathews who introduced to them Ethel Leginska, the young English pianist, who is now making a name for herself in the United States. Echoes of a London wedding were heard in the musical world here this week, with the news of the marriage of May Mansfield, of Chicago, who teaches classical dancing in Paris, to M. Armand Boulet. Miss Mansfield has many friends among Paris musicians. The bride will resume her Monday matinées on October 20.

Baritone's Daughter as Classic Dancer

Louise Clark, daughter of Charles W. Clark, the American baritone, and Miss Geneva Clark, daughter of Dr. Frederick Clark, his brother, are two enthusiastic pupils of Miss Mansfield's, and at one of her recent matinées they gave a delicious

interpretation of a ballet from Gluck's "Orphée." In view of the fact that Isadora Duncan has danced "Orphée" twenty or more times in Paris within the past two years, the applause accorded the Misses Clark by an audience of musicians stamps them as unusually talented young women.

C. PHILIP VIERKE.

DULUTH WOMEN AROUSED AGAINST VULGAR SONGS

President of Matinée Musicale Voices
Complaint of National Federation
—Club Activities

DULUTH, MINN., Oct. 16.—The opening of the fourteenth season of the matinée musicale was a brilliant success, the feature of which occasion was the address of the president, Mrs. John A. Stephenson. She made an eloquent plea for the encouragement of American music, for an aggressive crusade against the vulgar songs of the present day and for the support of good music everywhere.

Following, an excellent program was presented. Ruth Rogers, a member of the musicale, and Carlo Fischer, of Minneapolis, played the big Rachmaninoff Sonata for piano and cello, meeting the exacting demands of the composer with alert emotional and technical responsiveness. Mr. Fischer appeared as soloist in César Cui's "Morceau," No. 2; Saint-Saëns's "Le Cygne" and Popper's "Gavotte," No. 2. Vocal numbers by Mary Syer Bradshaw were Sidney Homer's "Requiem," "Dearest" and "A Banjo Song," Costello's "Sehnsucht" and Mrs. Beach's "I Send My Heart Unto Thee."

The Matinée Musicale's prospectus for 1913-14 names as its central feature a series of twelve miscellaneous programs featuring ensemble music. Twelve study afternoons, under the management of Carlotta Simonds, will be devoted to a general survey of the music of different countries, including expositions of the artists' recitals of the course. A piano teachers' round table will be conducted monthly by Sophie Carey.

The artists engaged for the year are Maggie Teyte, Harold Bauer, David and Clara Mannes.

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F. L. C. B.

Raising San Francisco Teaching Standards

SAN FRANCISCO, Oct. 11.—The directors of the San Francisco Music Teachers' Association are desirous of raising the standard of local musicianship and to accomplish this end they are beginning with the membership of their own organization. A resolution was adopted some time ago authorizing the president to appoint a committee of examiners. This action has been modified and a resolution adopted requiring applicants to appear before the board of directors for informal examination. The board may select members of the association to aid and confer with them in this work. Candidates for active membership must from this time forward receive the unanimous approval of the board of directors. Associate membership may be obtained without undergoing the examination. The system will not be difficult with piano and violin applicants, but in the vocal ranks there are so many different versions as to how a voice should be produced that the matter of accepting or rejecting a candidate for membership under the present rule will be a delicate one.

F. V.

Lydia Lindgren Makes Informal Début at Dinner of German Society

At the banquet given on Monday evening, October 6, by the "Deutsche Gesellschaft Wissenschaftliche Verein" in honor of Rudolph Christians, director of the Irving Place Theater, New York, a feature of interest was the appearance of the young Swedish mezzo-soprano, Lydia Lindgren, who on this occasion made her American début. The interest awakened by her charming presence was enhanced when she began to sing. She chose as her offering songs by Willeby, Sjögren and Henschel, as well as a "Carmen" aria, which she sang in French.

Mo.

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IGNORANCE OF VOCAL MECHANISM SETS SINGER'S IDEAL AT NAUGHT

The Determination of Pitch, Resonance and Power of Voice by Trained Hearing—Scientific Procedure Cannot be Emphasized too Strongly—Co-ordination of Mind and Body Greatest Factor in Tone Production

By ADELAIDE GESCHEIDT

THE one great difficulty in the teaching of voice is the problem of establishing the correct and fundamental principles of singing and the expression of these principles in a correct terminology which will not be misleading to the student.

Every teacher knows that there are hundreds of pupils who drift from one teacher to another in a vain attempt to get the right ideas of singing. Every teacher has pupils with whom he produces good results; pupils who, because of their equipment or of the vocal problems offered, make rapid progress. On the other hand, there are pupils who should, by all rules of the art, make good singers, but who somehow do not seem to grasp the principles of the art.

In the first place it is fundamentally a question of correct principles. But even after the correct principles are determined the progress of the pupil may be retarded, even entirely prevented, by a wrong terminology used in presenting the correct ideas.

While singing is an art it is also a science. It is an art because the vocal mechanism is used to present great emotional ideas in an artistic manner; it is a science because the vocal mechanism is subject to very certain and very definite natural laws



Adelaide Gescheidt

and can therefore be developed along these certain scientific lines.

Parallel in Rhythmic Motion

Mme. Mapleson, the teacher of stage dancing, says that rhythmic motion must be developed early in childhood, if adequate results are to be obtained. Great care is needed to develop both mind and body, to co-ordinate the action of muscles and nerves in rhythmic motion. Thus, perfect technic is established and beauty and grace given to every gesture and movement of the body as well as sustaining force for the brain in its growth to intellectual maturity.

This is just as true where the study of the voice is concerned. In vocal art science it is sought to bring the entire body into unity. When the right scientific idea is applied to the study of voice it does not mean merely the production of tone; it is also the study of the co-ordination of bones, muscles, nerves. If the highest perfection is to be obtained this co-ordination should begin with childhood. If this is done artists may be brought to a much earlier maturity.

In other words the body must be tuned just as an instrument is tuned. It must become an automaton which may be acted upon by the slightest mental impression. The voice is not the production of the throat muscles alone, but is a function of the entire body; it, therefore, the throat responds but imperfectly to the mental impression the reason must be looked for in the entire instrument and not in but a portion. When the mechanism of the voice is correct then expression can coalesce with

the vocal output; otherwise intelligence and temperament have no chance and the ideals of the singer are set at naught. The importance of a true vocal mechanism, based on scientific procedure, cannot be overestimated. When the vocal mechanism is under automatic control there is nothing further for the singer to do but to express an intelligent and musical conception of the song.

The scientific method of determining voice is by the three essential qualities of pitch, resonance and power. A teacher should be able to recognize, at the start, the individual requirements of the pupil, by his resonance, which is distinctly individual. Quality refers to the whole range; each tone must have a resemblance to each other tone. Every voice is, therefore, alike in quality, i. e., the position of the instrument and the direction of tone. Individualism refers to the peculiar shape of the individual mechanism.

True vocal science recognizes various phases by which the voice may be developed from every standpoint, and by which perfection may be reached. The student must be aware at all times just what he is trying to do and how to attain his ends. If the study of voice be placed on a scientific basis, if the terms used express exactly what is to be done in vocal study, if the entire body be developed as a unit, the singer may become a finished artist in a much shorter period of study.

Frieda Langendorff recently won new successes as a guest at the Dresden Court Opera.

Charlotte Lund Sings Many American Songs in Wayne (Pa.) Recital

PHILADELPHIA, Oct. 13.—The Saturday Club House at Wayne last Thursday evening was filled to overflowing when a song recital was given by Mme. Charlotte Lund, of New York, for the benefit of the Wayne Choral Society, the singer having generously contributed her services for the occasion. Mme. Lund is well known to the Wayne public, and her charming personality and refined artistry never fail to attract a large audience. She is the possessor of a lyric voice of beautiful quality and sings with admirable ease and dramatic expression. The program opened with a group of songs by Huie, Nevin, Debussy and Tschaikowsky, in French. Mme. Lund paid a graceful compliment to the American composer, both her second and last group of songs being by native writers, the composers represented in these groups being Margaret Lang, Louis Koemmenich, Berthold Neuer, Alexander MacFayden, A. Walter Kramer, Marion Bauer, Hallett Gilberté and Campbell Tipton. Each song was a gem in its way, showing that the American composer has nothing to fear by way of comparison with those of other nations. The other group consisted of two Scandinavian songs, by Sinding and Grieg, sung in the original, the German school being represented by Liszt and Strauss. In addition there were several encores. The accompaniments were played with characteristic skill and sympathy by Ellis Clark Hammann, who also contributed several piano solos.

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Mr. Kellerman's performance was both brilliant and musically, and his singing was one of the most admirable features of the evening.

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MME. Rider-Possart

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The Opinions of the Maine Festival Critics

BANGOR NEWS—One is sometimes placed at a disadvantage. So little of artistic moment occurs in Bangor that, when an inspiring occasion does arise, one finds his powers of praise atrophied by sheer disuse. It is so in reviewing the work of Madame Rider-Possart, the pianist. She is a brilliant woman—brilliant in personality as well as art. Her opening number, Rubinstein's Concerto in D Minor—which only a great artist or a sublime egotist dares attempt—was magnificently played. It was a great achievement against that orchestral background; one marveled, almost, at her strength, her endurance, her execution. Later she played Schumann's Intermezzo No. 4, Schubert's Impromptu in G Major, and Raff's "Rigaudon," substituting them for her programmed numbers. One of these—a dreamy, sensuous trifle—was in markedly effective contrast to the Concerto: it showed that the piano has something of a soul.

RIDER-POSSART PLAYS AT FRIDAY'S CONCERT

Brilliant Pianist Charms Audience at Matinee Performance; George Harris' Singing a Delight; Verdi Mass in Evening

BANGOR COMMERCIAL—Mme. Rider-Possart made an instantaneous success Friday afternoon and the numbers which she had chosen gave excellent scope for her varied talent. Her playing is powerful and, if one's eyes were closed, one could almost fancy it to be the work of a man, so strong and vigorous is her touch. Despite this strength, she loses nothing of her delicate femininity, however, and the result is astonishingly delightful.

Her technical skill appeared Friday to be without a flaw. Her playing was temperamental and showed musical understanding of an exceptional order.

PORTLAND DAILY EASTERN ARGUS—Madame Cornelia Rider-Possart, a wonderful concert pianist from Berlin, was introduced to a Portland audience and there was not the slightest doubt as to the pleasure she gave her audience for the outburst of applause at the close of the first movement in Rubinstein's Concerto in D Minor demonstrated the fact that the people were pleased with this artiste and at the close of the selection, after bowing several times she was obliged to play again, giving for an encore a Nocturne by Grieg. Madame Possart's playing is brilliant and she has a strong and vigorous touch, but at the same time plays with delicacy and refinement. Her technical skill appears to be flawless. In this number she was accompanied by the orchestra.

PORTLAND PRESS—Mme. Rider-Possart was heard first in that tour de force, Rubinstein's Concerto in D Minor, with a charming group—Intermezzo No. 4 of Schumann, Schubert's Impromptu G Major and the "Rigaudon" of Raff—for her second offering. Of course chief interest centered in the concerto and her rendition far exceeded all expectation aroused as it had been by the glowing accounts of virtuosity that had preceded her coming. Mme. Rider-Possart's power lies not alone in her wonderful technique and extraordinary interpretative skill but in the utter lack of exaggerated methods of securing her exquisite tonal effects. She is so wholly without mannerisms and plays with such finished ease and grace that the intricacies of her art are lost sight of and one forgets everything except the glorious harmonies that she invokes from her instrument. The Rubinstein Concerto was a surpassing achievement and even in memory it is a delight to dwell upon it. Beautiful, too, was the Intermezzo of Schumann played with compelling brilliancy and power and almost equally gratifying was the Impromptu of Schubert, its wealth of poetry and grace being most illuminatingly brought out. In charming mood, also, was Raff's "Rigaudon" in the reading of which she worked her audience up to quite unwonted expression of appreciation and was obliged to respond to the warmth of their applause by an encore. Recalls were demanded after the Concerto, too, and there were some beautiful flowers passed to her over the footlights. As potent as was the influence of her superb artistry it did not eclipse by any means her personal charm for Mme. Rider-Possart is a very beautiful woman. She wore an elaborate concert frock of orchid satin and lace that served to set off her classic face and handsome figure to the utmost advantage.

CHICAGO'S SEASON OPENS WITH A FLOURISH

First Symphony Concerts—Joint Recital by Kreisler, Farrar and Whitehill—Teyte Recital

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Oct. 20, 1913.

WITH the first concert of the Chicago Symphony Orchestra given last Friday afternoon at Orchestra Hall, under the direction of Frederick Stock, the formal opening of the music year began. The concert marked the inaugural of the twenty-third season of this, one of the foremost symphonic organizations of America, and the usual audience of regular patrons and friends of the orchestra completely filled the hall.

A comparison of the Boston and Chicago Orchestra's programs for the first concert disclosed a great similarity in the selection of several of the numbers. Both programs contained the Liszt symphonic poem, "Les Préludes," and both concerts brought forth Beethoven's Seventh Symphony.

We also found a further similarity of program-making in that both Frederick Stock and Dr. Carl Muck selected one of Brahms's compositions for the first concert of the season. The former chose the "Academic Festival" Overture, while Dr. Muck kept to the strictly formal in presenting the "Tragic" Overture, op. 81.

Then the scheme of the programs changed. The Boston players stuck to the traditional, and closed with a Wagner selection, while here the Chicago Orchestra presented to its patrons the humorous Rondo "Till-Eulenspiegel" by Richard Strauss and also brought forth a novelty in the Petite Suite by Debussy, a collection of four piano pieces arranged for orchestra in clever manner by Henry Busser.

The Chicago Symphony Orchestra resumed its work at this concert with its personnel practically unchanged with the exception that we find Hugo Kortschak, the young Bohemian violinist, back at his desk as second concertmaster, after a year's absence in Europe, and see among the first violins, Alvin Steindel, a nephew of Bruno

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PROGRAM

I	Sonata in D major.....	Handel
II	Concerto in G minor.....	Bruch
III	(a) Havanaise	Saint-Saëns
	(b) Zephyr	Hubay
IV	Chaconne	Bach
V	(a) Ave Maria. Schubert-Wilhelm	
	(b) Souvenir de Moscou	Wieniawski

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Steindel, the principal cellist of the orchestra, and Herman Felber, Jr., among the second violin players within convenient sight of his father, who continues in his accustomed place among the cellists.

Arthur Hand, also a newcomer, inherits his musical talent from one of Chicago's famous musicians of half a century ago, John Hand. There are still other acquisitions, among them F. Napolilli, who has taken the place of English horn player vacated by F. Starke, retired.

The performance of the program was of a standard which left little to be desired from the technical standpoint. There was fluency in the playing of the strings in the Beethoven symphony, and in the Liszt symphonic poem there were sonority and pompous style in the brasses in the Brahms and Strauss numbers. There were finesse and delicacy in the elusive Debussy minatures.

Frederick Stock, refreshed by his European vacation, conducted with verve and spirit and with particular enthusiasm, especially in the Strauss rondo. It was an auspicious beginning of the season.

Four Sunday Concerts

Four concerts occupied the attention of the music public of Chicago last Sunday afternoon. One, at the Auditorium, for the benefit of the German Hospital and the German Aid Society, brought forth Geraldine Farrar, the popular American soprano from the Metropolitan Opera House of New York; Fritz Kreisler, the Viennese violinist, and Clarence Whitehill, the American baritone, well known as a Wagnerian singer.

These three artists gave one of the most artistic programs that have been heard here in some time. Without a single exception their numbers were all of the highest musical value and were confined strictly to concert selections. Miss Farrar, who has lately made yearly visits to this city, prior to her operatic engagements in the East, is as unique, as brilliant and as sincere as are only a few of the great artists of the day, and it is easy, therefore, to find the cause of her wonderful hold on the music-loving public on both sides of the ocean. She sang songs by Gluck, Beethoven, Handel, Mozart, Schubert, Franz, Loewe, Mousorgsky, Rubinstein, Tschaikowsky, Sinding and Richard Strauss and showed that she has made great strides in the art of interpretation of the serious song.

Clarence Whitehill also chose a number of the great German classics for his selections. Particularly impressive was his rendition of Schubert's "Gruppe Aus Dem Tartarus." He was in fine fettle and his voice rang out round and full.

The Handel Sonata for violin, his own arrangements of three seventeenth and eighteenth century pieces by Pugnani, Couperin and Tartini, and his two original compositions, the Viennese and Chinese Caprices were Fritz Kreisler's contributions to this program and he shared in every way the success of his colleagues. Fritz Kreisler adds to his natural gifts of the genuine artist the temperamental qualities and warmth of the virtuoso, while behind all his playing is the restraining influence of intellect. Arthur Rosenstein and Carl Lamson served as accompanists most efficiently.

Maggie Teyte, the English soprano, who has been for the last two seasons a member of the Chicago Grand Opera Company, appeared at Orchestra Hall at the same time and presented a well-constructed program of songs which she sang with rare skill and fine vocal style.

Of especial interest was her group of songs by Debussy, and especially did she achieve fine artistic results with "Fantoches" and "Femmes de Paris," which disclosed unusual originality and cleverness in musical treatment.

A group of German songs, including "Im Kahlne," by Grieg; "Heimliche Aufforderung," Strauss, and "Ich Grolle Nicht," Schumann, betrayed in their rendition depth of feeling and fine vocal control. Miss Teyte was in splendid voice and made much of Charpentier's aria, "Depuis le Jour," from "Louise." It is rarely sung with the artistic finish with which Miss Teyte sang it yesterday. Why she sandwiched in between the German numbers a song by Foster, "Mifanwy," was hard to understand, for it is scarcely of the musical value of the rest of the group. It pleased the audience, however, and had to be repeated. An English group of songs brought the recital to a close.

Sidney Silber, pianist from Lincoln, Neb., made his first appearance in recital in this city yesterday afternoon at the Joe Howard Theater (formerly the Whitney Opera House) and was well received. In the MacDowell Sonata "Tragica" he disclosed a brilliant technic and praiseworthy musicianship, the Largo being of unusual interest. He was happiest, though, in a group of Chopin numbers, the Waltz in A flat and the B Minor Scherzo, showing authoritative technical equipment. Mr. Silber has a habit of exaggerating his climaxes somewhat, thereby militating against his otherwise good qualities.

Hearing for Oscar Deis

At the Fine Arts Theater the first of a series of concerts given by the Metropolitan Artists' Course brought forward also on last Sunday afternoon Oscar Deis, pianist, who gave a recital of which the principal numbers were the Bach-Busoni Toccata and Fugue in D Minor, the "Ecosaisen" of Beethoven, arranged by Busoni, the second of the rhapsodies of Brahms, of his opus 79, a group of Chopin and the Tarantelle by Liszt. Mr. Deis's technical resources were adequate and his playing disclosed musical perception and brilliance. The Toccata was taken at a rather slow tempo, though the performance of the Fugue was brilliant. The *allegretto agitato* by Robert Kahn and the "Carillon" by Lianoun were interesting and were given with charm. The MacDowell polonaise and two waltzes by C. Elling completed the recital.

MAURICE ROSENFIELD.

Cordelia Lee to Make South American Tour in 1914

Contractors were closed last week by Antonia Sawyer, the New York musical manager, by which Cordelia Lee, the young American violinist who made her New York début Thursday, October 23, at Aeolian Hall, will go to South America for a tour of twenty-five concerts beginning April 18, 1914. It is probable that Julia Culp, the famous *lieder singer*, will also visit South America at that time.

DAMROSCH PLANS VIGOROUS ORCHESTRAL CAMPAIGN

IT cannot be gainsaid that one of the most vital influences in the development of music in America is Walter Damrosch, who, as conductor, musical educator and composer, has had a long and notable career. Though Mr. Damrosch has been associated with several seasons of Wagner opera at the Metropolitan and has been at the helm of the New York Philharmonic, it is in his work as conductor of the orchestra of the Symphony Society of New York that his artistic powers have been given full rein and have won for him the respect and approval of musicians and music-lovers throughout the country.

Such educational matters as Beethoven and Brahms' Festivals have been conducted by Mr. Damrosch with rare success. This year there will be another Beethoven Festival of six concerts by the orchestra, with many famous soloists assisting. A performance of the master's "Ninth Symphony" on a very large scale will close the festival, preparations for which are now under way.

In addition to this feature Conductor Damrosch has new works of Chausson, Elgar, Fanelli, d'Indy and Kolar. Soloists of eminent reputation have been engaged. In the first series of concerts Mme. Gad-

ski will sing an aria from Tschaikowsky's "Jeanne d'Arc" and a group of Wagner songs; Mme. Homer, an aria from Bach's "St. Matthew Passion" and the "O Don Fatal" from Verdi's "Don Carlos"; Josef Hofmann will play Schumann's A Minor Concerto; Carl Flesch, the Brahms Concerto; Kathleen Parlow, Burch's D Minor Concerto; Wilhelm Bachus, the Brahms B Flat Concerto; Mr. and Mrs. David Mannes, the Chausson Concerto, which is written for piano, violin and string orchestra, and Georges Barrère a "Fantasie" for flute and orchestra by the modern French composer, Georges Hüe, who is now completing the orchestral score of the work for him. The other soloists offerings have not yet been decided upon.

The custom of having soloists sing groups of songs with piano accompaniment has this year been dispensed with. All vocal works will be presented with orchestral accompaniment. Fully fifteen cities, prominent among them Newark, Plainfield, Trenton, Bridgeport, New Haven, Hartford, Norwich, Meriden and Pittsfield will have the opportunity of hearing Mr. Damrosch's orchestra, with Mme. Johanna Gadschi, the noted Wagnerian soprano, in what have been termed "Gadschi-Damrosch Wagner Programs," this by arrangement with Marc Lagen, of New York, who has Mme. Gadschi's tour under his charge. A. W. K.

HAUSEGGER POEM ON STOKOWSKI PROGRAM

"Wieland der Schmied" Fails to Produce Deep Impression in Philadelphia

Bureau of Musical America,
Chestnut and Sixteenth Streets,
Philadelphia, Oct. 20, 1913.

THE Philadelphia Orchestra began its fourteenth season and its second under the leadership of Leopold Stokowski with its concerts at the Academy of Music last Friday afternoon and Saturday evening, the novelty of a well-balanced and interesting program being Siegmund von Hausegger's symphonic poem, "Wieland der Schmied," which had never before been played in America. The other numbers were the overture to Wagner's "Die Meistersinger," Beethoven's Symphony, No. 3, the "Eroica," and Liszt's symphonic poem, "Tasso."

The personnel of the orchestra remains practically the same as for several years past, there having been few changes from last season. Thaddeus Rich still occupies the position of concertmeister, a post which he occupied with conspicuous success for several seasons under Carl Pohlig, of whom Mr. Stokowski is the successor, and the other leading players are for the most part the same as formerly. There is a new first harpist, however, in the person of Vincent Fanelli, Jr., while the name of Dorothy Johnstone Baseler, the Philadelphia harpist, has been added to the roster of musicians, she, with several other players, being listed as extras, to be called upon on occasion. Mrs. Baseler was employed on last week's program in connection with the interpretation of the Hausegger composition.

In the playing of the "Meistersinger" Overture on Friday afternoon the increased efficiency attained by the orchestra under Mr. Stokowski's guidance was in evidence, particularly in the quality and the balance and blending of tone, the brasses now reaching even a vociferous climax without sacrificing tone to blatancy. The favorite Wagner overture was played with fine verve and spirit, with musical breadth and appreciation, yet with a repression that preserved tonal beauty. In the playing of the Beethoven Third Symphony, the "Eroica," none of the heroic qualities of the music was missed. Mr. Stokowski's conducting has both poise and pliancy; he wields the baton with no apparent striving for effect, in a dignified manner free from posing or affectation, yet with ease and grace.

The new composition was listened to with close and respectful attention and received with a sufficient amount of applause to befit its success, although it cannot be said to have produced a particularly deep or, it would seem, lasting impression. The legend of the invisible smith employed for tonal elucidation by von Hausegger lends itself well to his purpose, permitting of much dramatic expression. It tells of the forging by the magic-working smith of a pair of wings by means of which he finally reaches rapture after despair, by enabling himself to fly into the heavens and join his long-lost love. The work falls unmistakably into the category of the modern composition, in the sense that "modernity" in music is supposed to mean more of vociferousness than delicacy of effect, more of dissonance and conglomeration of sound than of pure melodization.

The instruments are employed ingeniously, most of them having plenty to do much of the time, and mingled with the bizarre effects and the tumultuous phrases which show the real "modern" tendency of tonal elaboration, are frequent passages in which the charms of real melody are disclosed, so that the work is not without sympathetic appeal. It is a clever and a graphic composition, not out of place on a program for which something of contrast was desired. The Wagner overture, the glorious Beethoven symphony and the concluding number, Liszt's symphonic poem, "Tasso," which also had an admirable interpretation, were quite sufficient to preserve the classic dignity and the exalted musicianly tone of the program.

ARTHUR L. TUBBS.

Mary Garden and Four Other Stars Sail on "George Washington"

CHERBOURG, Oct. 19.—The *George Washington* carries its full quota of opera stars bound for America, including Mary Garden, Margarete Matzenauer, Rita Fornia, Vanni Marcoux and Ferarri-Fontana.

PORTLAND REVELS IN MAINE FESTIVAL

Notable Artistry Exhibited by Schumann-Heink, Blauvelt, Mildred Faas, Mme. Possart, Roberta Beatty, Cecil Fanning, George Harris, Jr., John Finnegan and Max Salzinger—Chapman Chorus and Orchestra Give Splendid Performances

PORTLAND, Me., Oct. 9.—The festival concerts given here this week will go down on record as among the most notable ever presented by William R. Chapman,



Mildred Faas, One of the Festival Soloists

whose labors as musical director of the annual festival entitle him to the gratitude of Maine's music-lovers.

The first concert in the nature of a "Wagner Memorial" presented Mme. Schumann-Heink, Cecil Fanning, John Finnegan, and the Festival Chorus. All the artists were heard to advantage and were generously applauded by the audience. On the afternoon of the day following Mme.

Cornelia Rider-Possart, the eminent pianist, gave a finely finished performance of the Rubenstein D Minor Concerto and later two short pieces, a Schubert Impromptu and the Raff Rigaudon. Two Portland singers, Mr. and Mrs. Ernest J. Hill, won approval in arias from "Gioconda" and "The Huguenots."

At the third concert Verdi's impressive "Manzoni" Requiem was the feature. In it the soloists were Mildred Faas, soprano, Roberta Beatty, contralto, George Harris, Jr., tenor, and Max Salzinger, baritone. The performance as a whole was a highly creditable one, the orchestra and chorus being satisfactory and the soloists fully equal to their tasks. Miss Faas, one of the best of the younger American sopranos, proved herself a singer of notable attainments, her clear, pure voice being well adapted to the music. Miss Beatty was at home in the contralto music, while both Mr. Harris and Mr. Salzinger gave splendid accounts of themselves in their rôles.

Cecil Fanning demonstrated his high standing among American baritones, scoring heavily at the fourth concert, in his group of songs by Schubert, Haile, Loewe and Sidney Homer, with the admirable assistance of H. B. Turpin at the piano. Mr. Fanning was recognized as one of the artistic treats of the festival. The brilliant tenor voice of John Finnegan, soloist at St. Patrick's Cathedral in New York, rang out in two Irish songs, "Killarney" and "Come Back to Erin," which were sung with harp accompaniment, and the tenor was warmly applauded.

The final concert brought forward Lillian Blauvelt, the American prima donna, in the "Balatella" from Leoncavallo's "I Pagliacci" and the familiar aria from Verdi's "Sicilian Vespers," which Mme. Blauvelt has sung so often with rare success. Mme. Blauvelt upheld her reputation and was rewarded with much applause for her artistic singing. George Harris, Jr., had an opportunity to shine in the "O Paradiso" from Meyerbeer's "L'Africaine" and his interpretation of it was artistic and



John Finnegan and W. R. Chapman as Mock Belligerents

vocally notable. He was obliged to add an extra, which he sang to his own accompaniment.

Mr. Salzinger showed his artistic prowess in the "Pagliacci" Prologue which he sang with vibrant vocal quality and an enthusiasm which he communicated to his hearers. In the "Sappho" aria Miss Beatty again won approval. There was much interest displayed in the performance of



Festival Figures—Left to Right: Mr. Finnegan, Max Salzinger, Mme. Blauvelt and Conductor Chapman

Von Fielitz's cantata, "The God and the Maid," in which the solo parts were assigned to Miss Faas and Messrs. Harris and Fanning, who acquitted themselves with much credit.

The chorus and orchestra performed with excellent effect, and Conductor Chapman came in for innumerable recalls for his share in making the festival a great success.

Francis MacMillen and Marion Green in Recitals at Warren, O.

WARREN, Oct. 13.—Marion Green, the Chicago baritone was heard in a recital at Dana Hall, October 7, under the auspices of the Afternoon Musical Club. There was an enthusiastic audience present and he proved himself a most pleasing singer.

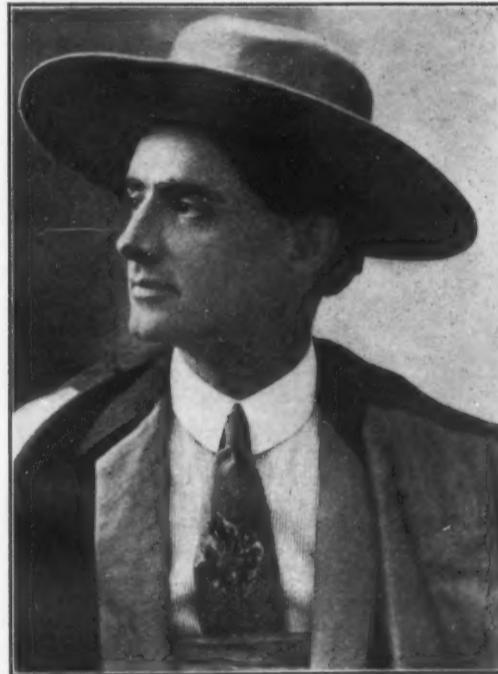
On Monday evening October 13, Francis MacMillen, the violin virtuoso, was heard at the local opera house. This was his second visit to Warren and he has made great artistic strides since his former visit.

L. B. D.

Alice Nielsen's Most Important Concert Tour

BOSTON, Oct. 19.—Alice Nielsen, having made a flying trip to Boston after landing for her Winter's work in this country, left the city within twenty-four hours from the time she entered it, and is now in the West, where she has begun the most important concert tour that she has undertaken in America. The concerts arranged for Miss Nielsen cover dates which extend from October 14 to December 7, when she will sing with the New York Philharmonic.

O. D.



**Cav. Piero
Schiavazzi
Tenor**

**Creator of Mateo's
Role in Conchita**

What the Foremost European Critics Said:

(Season 1912-1913)

Schiavazzi, with his beautiful dramatic voice, appeared to us as a true and perfect figure of *Don José* (*Carmen*). Not only by natural temperament is he admirable in the Latin drama, but he sets forth the personality of the unfortunate Dragoon with a passion and spirit inimitable.—(*Regio—Parma*.)

The triumph of the evening was Schiavazzi as *Rodolfo* in *La Bohème*. The tenor has a powerful and resonant voice. The genial artist transferred all his individual qualities as singer and actor to the personage whom he represented.—(*Costanzi—Roma*.)

The rôle of *Mateo* (*Conchita*) seems to have been written for the tenor Schiavazzi. No other artist can sing it as he can. The beautiful and powerful voice which he expended as prodigally as a munificent millionaire without stint, his passion and the fire of his diction are always intelligent, and his superb impersonation is admirable.—(*Dal Verme—Milan*.)

The part of *Folco* (*Isabeau*) was sung by Schiavazzi with a pure and powerful voice, with such impetuosity of anger as to arouse the audience to enthusiastic ovations. At the end of each act he was recalled many times.—(*Casino—San Remo*.)

Now in San Francisco With Western Metropolitan Opera Co.

ANNOUNCEMENT

Andres de Segurola

The eminent Bass of the Metropolitan Opera Co.



Will be available for Concerts and Recitals until the opening of the Metropolitan Season, November 17—under the direction of Marc Lagen, 500 5th Ave., N. Y.



The Music Study Club, of Selma, Ala., which held its first meeting October 8, will study the works of American, Russian and German composers this season.

* * *

The music section of the Ladies' Literary Club recently gave the first of its programs on "Music in America." The composer represented was MacDowell.

* * *

Carl Hahn has returned to New York and on October 15 he resumed the teaching of piano and theory of music at his studio, 172 West Seventy-ninth street.

* * *

Mina Mills, soprano, has returned to New York after an absence of two months and is beginning another busy season with church, temple and concert work.

* * *

Alma Johnson Porteous, the Minneapolis contralto, was heard on October 17 in a song recital which was an informal fore-runner of Albert K. Cox's all-star concert course.

* * *

Opening the season of the Providence MacDowell Club was a meeting at the residence of Mrs. Ward Becker Chace, with a paper on the Peterboro Festival by Mary E. Davis.

* * *

Among the successful teachers opening studios in Salt Lake City are Spencer Clawson, piano; C. D. Schettler, 'cello; Hugh W. Dougall, Emma Ramsey Morris and Jane Sands.

* * *

On October 5, at the First M. E. Church of Port Huron, Mich., Frederic Berryman, with his choir of sixty voices, gave a musical service of numbers from the oratorio "St. Paul," by Mendelssohn.

* * *

A large audience was recently entertained in a unique manner at Monroe, Wis., on Wednesday evening by the Kaffir Boys' Choir under the direction of J. H. Balmer, basso, and Elsie Clark, pianist.

* * *

Number 1759 in the list of weekly concerts by soloists and orchestra from Dana's Musical Institute was that given on October 15 at Dana Hall, Warren, O. The orchestra was as usual under the direction of Lynn B. Dana.

* * *

The first rehearsal of the chorus for the production of "Martha" by the Atlanta Conservatory of Music was held recently with promising results. The opera will be given first in concert form, in January, and then staged in February.

* * *

The annual Liszt concert given in Pittsburgh by Silas G. Pratt, who was a pupil of the great composer, was held on October 9 at Carnegie Institute lecture hall. The program included "Les Préludes" for two pianos and eight hands.

* * *

"Trevanno," the home of Mrs. Robert Darling at Simsbury, Conn., opened its doors to a music-loving gathering on October 9, the program consisting of English, Scottish and Irish folk songs, interpreted by the Misses Dorothy, Rosalind and Cynthia Fuller.

* * *

The musical season in Madison, Wis., was opened with an artistic song recital by Joel Mossberg, Swedish baritone. Harrison Hollander, a prominent pianist of Milwaukee, ably assisted in the success of the recital, both with his accompaniment and solo work.

* * *

Opening the public school lecture course of Plainfield, N. J., was a recital of "Songs That Touch the Heart," by the Apollo Male Quartet, of Newark, consisting of J. Franklin Thomas, Lester A. Palmer, Roland F. Randolph and A. G. Balcom, assisted by Miss Baldwin, pianist.

* * *

In the faculty recital of the music department, Central State Normal School, Mount Pleasant, Mich., on October 15, the participants were Mabelle G. Wright, pianist; Alberta Park, soprano; Cyril Davis, violinist, and the director, William E. Rauch, baritone.

* * *

Chester H. Beebe, treasurer of the National Association of Organists, gives an organ recital on Saturday evening, October 25, at Janes M. E. Church, Brooklyn,

N. Y., assisted by Dr. G. Harry Konecke, tenor. One of Mr. Beebe's offerings is his own "Springtime Sketch."

* * *

On October 10 the choir of Grace M. E. Church, Plainfield, N. J., gave its annual musical service, singing "The Harvest Is Ripe," by Schnecker, and various Fall anthems. The choir was assisted by Mrs. Kendall Mason, contralto, and E. D. Young, tenor. Alice Carroll is the organist.

* * *

"Rigoletto" was sung recently in Providence, R. I., by the Standard Grand Opera Company in honor of the Verdi centenary. The cast included Ugo Cipriani, Paul Galazzi, Vittorio Navarini, Eugenio Bassi, Elizabeth Teti, M. Cardinas, Amelia Strasse and Bestenti Navarini, with Signor Bonsignore as conductor.

* * *

A Bach lecture and recital was given at the College of the Pacific, San Jose, Cal., October 7, being the second in the series of lectures on "Music Appreciation." The illustrations included the Sonata in A Major, for violin and piano, played by Nathan Landsberger, the San Francisco violinist, and Warren Allen, pianist.

* * *

Among Portland, Ore., musicians who have recently reopened their studios are Charles Leo Sparks, Adaline Bowie and Mrs. Rose Coursey Reed. Charlotte Bantfield, Eileen Jerey, Pearl Sutherland, Arah Hoyt and two pupils of Mrs. Lena W. Chambers, Mary Edna Rice and Ruth Chambers, have recently been heard in recitals.

* * *

Verdi's birthday was celebrated in Salt Lake City theaters and hotels by special programs from his operas. The University of Utah also presented a Verdi program. The L. D. S. University gave the Triumphal March from "Aida," the "Rigoletto" Quartet and an address on Verdi by H. G. Whitney, musical editor of the *Deseret News*.

* * *

The opening concert of the Matinée Musical Club, Philadelphia, will be given in the club rooms at the Roosevelt on Tuesday, November 4, at three o'clock. Mrs. William B. Mount, chairman of music, will have charge of the program, which will be followed by a reception at which the officers of the club will be assisted by Helen Ware, the violinist.

* * *

Varied is the list of artists secured for the Chromatic Concerts, Troy, N. Y., consisting of Josef Hofmann, Alma Gluck, Julia Culp and the Margulies Trio. The executive committee for the course comprises Anginette Hall, Martha Card Vail, Sarah Thurman, Mary B. Gleason, Mr. and Mrs. H. F. Boardman, James McLaughlin, Jr., and David Cowe, Jr.

* * *

The Matinée Musical Club of Pueblo, Col., entering on its tenth year of work, will discuss American composers in lectures and recitals the first half of the year, beginning in October. Wagner's "Ring" and other works by him will be studied the second half of the year and a woman's chorus for illustrations will be organized. Mrs. H. C. Bacon is president.

* * *

C. Guy Smith, of Montgomery, Ala., will conduct the Y. M. C. A. Glee Club and the Saturday Morning Choral Club, which is composed of his pupils. Other leading teachers who have begun work are Mrs. John D. Carter, Prof. and Mrs. C. L. Doll, Mrs. P. J. Minderhout, Dora Sternfeld, Clarence Hammond, Mrs. Lodye Bowling, Mrs. Crawford Borden and Leora Norman.

* * *

Noted artists secured for the concert course of the Lawrence Conservatory of Music, Appleton, Wis., included the following: Maggie Teyte, Marie Rappold, Christine Miller, Myrtle Elvyn, Luella Chilson Ohrman, Boris Hambourg and Edward Baxter Perry. Dean Frederick Vance Evans, of the Conservatory, recently made a successful recital début in Appleton, with addresses by President Plantz and Dr. Finis Idleman, of Des Moines.

* * *

The Chopin Club, of Providence, R. I., held its first meeting recently with a brief address by the president, Mrs. C. L. Davis.

Pauline Weintraub, pianist, was the guest of the club and charmed the gathering with Henselt's "If I Were a Bird" and "La Campanella," Paganini-Liszt. Leonard Smith, 'cellist of the Foster String Quartet, played two numbers effectively. This club has established a philanthropic department, which will give a series of concerts to "shut-ins."

* * *

Students of the Limestone College School of Music, Gaffney, S. C., heard a delightful faculty recital on October 6 by Frank L. Eyer and Mabel Manning Wedge. Mr. Eyer played the Beethoven Sonata, op. 22, a Chopin group and the Rogers Concert Overture for organ. Miss Wedge offered songs in English. Limestone College opened the season with the largest registration in its history.

* * *

The Apollo Club of Pittsburgh has reorganized for the season and started its rehearsals under the direction of Rinehart Mayer by the election of Frank P. Meyer, president; O. B. Shaw, vice-president; James W. McKelvie, secretary and treasurer; Oscar W. Swope, librarian, and Mr. Mayer musical director, a distinction he has long enjoyed with this organization. In all probability the club will give but two concerts this season instead of three.

* * *

A program of rare interest was presented recently at the First Presbyterian Church, Warren, O., by three local young women, and a large audience was delighted with their performance. The young artists were Kathryn Guarneri, soprano; Claudia Page, violinist, and Founces Luley, pianist, a member of the faculty of Dana's Musical Institute. Attractions for October, booked for Warren, are Marion Green, basso, and Francis Macmillen, violinist.

* * *

The Matinée Musical Club Choral of Philadelphia held its first rehearsal October 14. Of the twenty-four applications for membership twelve were accepted by the music committee. Among the numbers to be sung at the invitation concert at Witherspoon Hall on February 24 will be "At the Cloister Gate," Grieg; "Come, Sweet Morning," arranged by Matthews, and numbers by Victor Harris, Bohm, Henry Hadley and Nevin-Harris.

* * *

An interesting program was presented recently in San Francisco in the Native Sons Hall by Arthur Conradi, violinist, and Frank Moss, pianist, both performers representing the faculty of the California Conservatory of Music. It was Mr. Conradi's first appearance before a San Francisco audience and he made a creditable impression with his artistic work. Mr. Moss was heard in several well played numbers showing special excellence in technic.

* * *

The Pacific Musical Society presented its second concert of the season Wednesday morning, October 8, with William Laraia, violinist; Gregorio, Artieda, tenor, and Gyula Ormay, pianist, appearing on the program. Mr. Laraia, who recently returned from Europe after seven years' study, gave a worthy performance of the Paganini Concerto in D Major. Mr. Artieda appeared in several operatic numbers, while the pianist gave an artistic performance.

* * *

Inga Hoegsbro, the Scandinavian pianist, was the soloist of the Chaminade Club at its first meeting of the season held at Mrs. Victor Armstrong's home at Hackensack, N. J., October 13. She played works by the Danish composers Gade, Hartman and Langgaard. It was Miss Hoegsbro's second engagement with the club. She was assisted by the Danish singer, Johannes Herskind, who just arrived from Copenhagen for a concert tour through the United States.

* * *

The Wisconsin College of Music, recently reorganized in Milwaukee by Hans Bruening and Clarke Woodell, has decided to open a branch in the building at Twenty-first street and North avenue, on the northwest side of the city. The college is located in the Manhattan building on Second street in the downtown section. The directors decided to establish the branch to provide facilities for pupils in that section, which is being developed into a leading residence section of Milwaukee.

* * *

The Kenosha Choral Society of Kenosha, Wis., has decided to give two concerts this season, the first offering to be Handel's "Messiah," during the Christmas holidays. Prof. William H. Knapp, of the Northwestern University, Evanston, Ill., who has classes in this city, will direct the society this season, succeeding Rev. Walters, resigned. The new officers are James Karnes, president; E. E. Betzer, vice-president; Mrs. Edna Cosgrove Starr, secretary; Mae Martin, assistant secretary, and Mrs. H. K. Gebhart, treasurer.

"Cantique d'Amour" is the title of a new composition for pipe organ, written by S. Tudor Strang, the organist of Philadelphia, and dedicated to Thomas K. Henderson, manager of the Philadelphia store of the Estey Piano Co. The composition is of distinctive musical worth, and is a tribute to one of Philadelphia's most popular "piano men," an active member of the Musical Art Club, and one of the managers of the Estey Concert Bureau, Mr. Henderson's associate in the bureau being Robert Patterson Strine.

* * *

The Haydn Music Club, of Oak Lane, Pa., under the direction of Gertrude Hayden Fernley, and with E. Kenneth Howe as accompanist, has the following officers: President, Mrs. Alfred M. Gray; vice-president, Mrs. Robert B. Vollum; treasurer, Mrs. William T. Wyckoff; secretary, Miss Alberta Harres; librarian, Miss Minnesota Craig; chairman finance committee, Mrs. James Whitaker Fernley; press committee, Mrs. Clark Dillenbeck; membership committee, Mrs. John V. Martin; directors, Mrs. Arthur Weeder Keeler, Mrs. George Wilcox, Mrs. Richard R. Connaroe.

* * *

The two annual concerts to be given by the Milwaukee Liederkranz, Otto A. Singenberger, director, will take place in December and April. In the concert on December 11 the instrumental part will be performed by a trio of prominent local artists—Mrs. Norman Hoffmann, piano; Willy Jaffe, violin, and Hugo Bach, 'cello. The choral concert season in Milwaukee will be opened with the concert to be given by the Milwaukee Männerchor on November 4. The Männerchor will be assisted by Viola Ellis, the contralto. Albert S. Kramer is again directing the Männerchor.

* * *

The Apollo Club of Janesville, Wis., opened its concert season with the appearance of sixteen members of the Chicago Symphony Orchestra. Under the management of Irving W. Jones, musical advisor of the Lecture Division of the University of Wisconsin, this portion of the Chicago Symphony Orchestra, under the leadership of Theodore Ulrich, has been appearing in a number of cities of Wisconsin. The soloists, Alexander Zukowsky, violin; Ludwig Corell, 'cello, and Messrs. Quensel and Meyer, flute and clarinet, have made favorable impressions. The Apollo Club, of which George S. Parker is president and Prof. J. S. Taylor director, will give a second concert during November.

* * *

The new concert organ of four manuals and sixty-three stops, built for the Auditorium of Wilson College, Chambersburg, Pa., under the personal supervision of Dr. Orlando A. Mansfield, professor of music in Wilson College, was formally opened on October 4, when two recitals were given by Dr. Mansfield to large audiences. Dr. Mansfield played programs consisting of organ classics by Bach, Mendelssohn, Merkel, Guilmant, etc., Handel concertos and choruses, modern organ works and arrangements, and several original compositions and arrangements by himself and by his son, Purcell J. Mansfield, of Glasgow. The instrument is said to be one of the finest college organs in America, and the largest in its section of the country.

* * *

The seventh annual season of musical events to be given under the auspices of the University School of Music, Dr. L. A. Coerne, director, is being arranged for presentation in Madison, Wis. The first concert will be given Monday evening, October 20, by the Chicago String Quartet, with Bruno Steindel, 'cellist, and Arthur W. Locke, pianist. The Oberlin Conservatory Trio, consisting of William K. Breckinridge, pianist; Charlotte Ruegger, violinist, and Frederick A. Goerner, 'cellist, will appear on January 15. The Kneisel Quartet will be heard on February 16. Arthur W. Locke, a prominent local pianist, will present a recital on March 19, and the last event will present musicians of the University School of Music.

* * *

Musical life in Troy, Ala., has resumed activity, with prospects of an unusually fine year. The Music Study Club recently held its first meeting of the season at the home of Mrs. W. L. Davids and decided to turn its attention to the study of American music. The following interesting papers were read: "The Cavaliers and Puritans and Their Influence on Music," by Mrs. W. L. Davids; "Hymn-Tune Composers," by Mrs. Sam Williams; "William Billings and His Influence in New England," by Mrs. Key Murphree; "Early Orchestras and Permanent Orchestral Organizations," by Miss Pierson; "The Modern Orchestra," by Miss Hamil; "Development of the Singing Societies from Early Singing School," by Mrs. McKinley; "Famous Conductors and the Art of Conducting," by Mrs. McCall. An interesting talk was given regarding the Music Study Club of El Paso, Tex., by Mrs. Crozier.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Anderton, Margaret.—Brooklyn, Oct. 27.
Antosch, Albin.—Brooklyn, Dec. 28.
Austin, Florence.—New York (Columbia University), Oct. 24 and Dec. 18; Aeolian Hall, New York, Oct. 28.
Barbour, Mme. Inez.—Worcester, Mass., Nov. 9; Portland, Me., Nov. 10; Providence, R. I., Nov. 11; Springfield, Mass., Nov. 12.
Barrère, George.—New Haven, Conn., Nov. 3 and 4; Providence, R. I., Nov. 5; Cambridge, Mass., Nov. 6; Princeton, N. J., Nov. 21; Dobbs Ferry, N. Y., Dec. 11.
Barrows, Harriet Eudora.—Worcester, Mass., Oct. 26.
Bauer, Harold.—St. Louis, Nov. 9; Toledo, O., Dec. 10.
Beddoe, Mabel.—St. Louis, Nov. 9; Columbus, O., Nov. 11; New York (Plaza), Dec. 4; Springfield, Mass., Dec. 30; Swarthmore, Pa., Jan. 24.
Bispham, David.—Boston, week of Oct. 20; Buffalo, week of Oct. 27; Toronto, week of Nov. 3.
Bullard, Edith.—Manchester, N. H., Nov. 5.
Carreno, Teresa.—Carnegie Hall, Nov. 4.
Child, Bertha Cushing.—Norwich, Conn., Oct. 28.
Cartwright, Earl.—Boston, Nov. 9.
Connell, Horatio.—New York, Nov. 25.
Cunningham, Claude.—Carnegie Hall, New York, Nov. 2.
Dadmun, Royal.—Irvington on the Hudson, Oct. 31; Maplewood, N. J., Nov. 13; Morristown, N. J., Nov. 21.
Davidson, Rebecca.—New York, Aeolian Hall, Oct. 24.
Davis, Jessie.—Boston, Nov. 5.
Downing, Geo. H.—Rahway, N. J., Nov. 13; Springfield, Mass., Dec. 10; Boston, Dec. 21; Springfield, Mass., Dec. 30; Boston, Jan. 23.
Dunham, Edna.—Newark, Nov. 21; Westfield, N. J., Nov. 22; Brooklyn, N. Y., Nov. 28.
Egenleff, Franz.—New York, Nov. 1.
Eldridge, Alice.—Rockland, Nov. 3; Providence, R. I., Dec. 9.
Eubank, Lillian.—Newark, N. J., Nov. 10.
Farrar, Geraldine.—New York, Oct. 25 (Carnegie Hall); Boston, Oct. 28, Oct. 31 and Nov. 1; Philadelphia, Nov. 3; Baltimore, Nov. 5.
Fiqué, Carl.—Brooklyn Academy of Music (Lecture Rec.), Oct. 28, Nov. 4.
Fox, Felix.—Worcester, Mass., Dec. 7; Springfield, Mass., Dec. 10.
Granville, Charles N.—New York (Aeolian Hall), Oct. 29; Elizabeth, N. J., April 16.
Griswold, Putnam.—Minneapolis, Oct. 24.
Gurowitsch, Sara.—New York (People's Symphony), Nov. 9; Hackensack, N. J., Nov. 12; Maplewood, N. J., Nov. 13; Brooklyn, Nov. 16; Newark, N. J., Dec. 20.
Hackett, Arthur.—St. John, N. B., Nov. 10; Springfield, Mass., Nov. 19.
Hamlin, George.—St. Louis, Mo., Nov. 20.
Harris, George, Jr.—Carnegie Hall, New York, Oct. 28; Aeolian Hall, New York, Nov. 17; Groton School, Mass., Nov. 18; Springfield, Mass., Nov. 19; Worcester, Mass., Nov. 23; Portland, Me., Nov. 24; Providence, R. I., Nov. 25; Toledo, O., Dec. 3; Calgary, Alberta, Dec. 8-13; Vancouver, B. C., Dec. 18; Fenway Court, Boston, Jan. 12; Boston, Jan. 25; Somerville, Mass., Jan. 26; Whitinsville, Mass., Jan. 30; Hartsville, S. C., Feb. 11; Apollo Chorus, Chicago, Feb. 23.
Henry, Harold.—Jackson, Mich., Nov. 11; Toledo, Nov. 12; Grand Rapids, Nov. 28; Providence, R. I., Dec. 14; Boston, Dec. 15; New York, Dec. 16; Chicago, Jan. 4; Denver, Feb. 4-11.
Hofmann, Josef.—Carnegie Hall, New

York, Oct. 28; Brooklyn Academy of Music, Brooklyn, N. Y., Oct. 30.

Homer, Mme. Louise.—Brooklyn Academy of Music, Nov. 1.

Holt, Gertrude.—Norwich, Conn., Oct. 28; Worcester, Mass., Nov. 17.

Hunt, Helen Allen.—Marlboro, Mass., Oct. 21; Milford, Mass., Dec. 2; Waltham, Mass., Jan. 15; Lynn, Mass., Jan. 20.

Hunting, Oscar.—Salem, Mass., Dec. 21.

Huss, Henry Holden.—Colgate University, Hamilton, N. J., Nov. 20; New York, Aeolian Hall, Dec. 10.

Kaiser, Marie.—New York Liederkranz, Dec. 9.

Kefer, Paul and Marguerite.—Pittsburgh, Pa., Oct. 28; Youngstown, O., Oct. 29.

Kerns, Grace.—Philadelphia, Nov. 5; Allentown, Nov. 20; Fremont, O., Dec. 2; Syracuse, Dec. 5; Brooklyn, March 19.

Knight, Josephine.—Walpole, Mass., Dec. 12; Salem, Mass., Dec. 21.

Kraft, Edwin Arthur.—Godfrey, Ill. (Monticello Seminary), Oct. 24.

Kreisler, Fritz.—Philadelphia, Oct. 24, 25; Pittsburgh, Oct. 28; Toronto, Oct. 30; Boston, Nov. 2; Chicago, Nov. 7, 8; Topeka, Nov. 13.

Kubelik, Jan.—Camden, N. J., Oct. 25; Cleveland, Oct. 26; Rochester, Oct. 28.

Lafarge, Maurice.—New York, Oct. 30.

Lund, Charlotte.—Carnegie Hall, New York, Oct. 26; Oswego, N. Y., Oct. 30; New York, Nov. 9.

Mannes, David and Clara.—New York, N. Y., Oct. 26, Nov. 16, Dec. 14; Montreal, Can., Nov. 27.

Melba, Mme.—Cleveland, Oct. 26; Rochester, Oct. 28.

Mero, Yolanda.—Worcester, Mass., Oct. 26; Portland, Me., Oct. 27; Providence, R. I., Oct. 28; Springfield, Mass., Oct. 29; New York, Nov. 13; Boston, Nov. 20; Milton, Mass., Nov. 21; New York, Nov. 24; Buffalo, Nov. 27; Akron, O., Nov. 28.

Miller, Christine.—Hollidaysburg, Pa., Oct. 24; Pittsburgh, Pa., Oct. 27; Cleveland, O., Oct. 28; Toledo, O., Oct. 29; Detroit, Mich., Oct. 30; Milwaukee, Wis., Oct. 31; Des Moines, Ia., Nov. 3; Omaha, Nov. 4; Kansas City, Mo., Nov. 5; St. Louis, Nov. 6.

Miller, Reed.—Mitchell, S. D., Oct. 24; Aberdeen, Oct. 25; Dubuque, Ia., Oct. 31; Ames, Nov. 1; Eau Claire, Wis., Nov. 3; Rockford, Ill., Nov. 6; Peoria, Nov. 8; Galesburg, Nov. 10; Albion, Mich., Nov. 14; Mt. Pleasant, Mich., Nov. 15; Traverse City, Mich., Nov. 16; Alma, Nov. 20; Bay City, Nov. 21; New York Recital, Aeolian Hall, Dec. 3.

Moncreiff, Alice.—Warren, Pa., Nov. 13; Corning, N. Y., Nov. 15; Elmira, N. Y., Nov. 17.

Murphy, Lambert.—Portland, Me., Oct. 27; Providence, R. I., Oct. 28; Springfield, Mass., Oct. 29.

Ormsby, Frank.—New York, Nov. 9 and Dec. 21.

O'Shea, John A.—Boston, Nov. 6.

Paderewski, Jan.—Erie, Pa., Oct. 27; Buffalo, Oct. 28; Aeolian Hall, New York, Nov. 1.

Parlow, Kathleen.—Brooklyn, N. Y., Nov. 14; New York (Aeolian Hall), Nov. 16; Minneapolis, Feb. 11.

Pilzer, Maximilian.—Freehold, N. J., Oct. 24; Bridgeton, N. J., Oct. 27; Wilmington, Del., Oct. 28; Scranton, Pa., Oct. 30; Wilkes-Barre, Pa., Oct. 31; Allentown, Pa., Nov. 5; Bethlehem, Pa., Nov. 6; Greensboro, N. C., Nov. 16; Burlington, N. C., Nov. 20; Durham, N. C., Nov. 21.

Possart, Cornelia Rider.—Washington, D. C., first two weeks in December.

Potter, Mildred.—Mankato, Minn., Feb. 18; Spartanburg Festival, May 7, 8.

Powell, Maud.—Worcester, Mass., Oct. 26; Portland, Me., Oct. 27; Providence, R. I., Oct. 28; Springfield, Mass., Oct. 29.

Reardon, George Warren.—Jamaica, L. I., Oct. 24; East Orange, N. J., Oct. 28; Yonkers, N. Y., Nov. 18.

Reardon, Mildred Graham.—Jamaica, L. I., Nov. 17.

Oct. 24; East Orange, N. J., Oct. 28; Yonkers, N. Y., Nov. 18.

Rice, Alice Bates.—Cambridge, Mass., Nov. 10; Boston, Nov. 15; Milford, Mass., Nov. 22.

Rider-Kelsey, Corinne.—Carnegie Hall, New York, Nov. 2.

Rihelaffer, Grace Hall.—Farmville, Va., Nov. 3; Danville, Va., Nov. 4; Charlotte, N. C., Nov. 5; Gastonia, N. C., Nov. 6; Gainesville, Ga., Nov. 7; McMinnville, Tenn., Nov. 10; Tullahoma, Tenn., Nov. 11; Chattanooga, Nov. 12; Florence, Ala., Nov. 13; Cedartown, Ga., Nov. 14; Athens, Ga., Nov. 15.

Rogers, Francis.—Boston, Nov. 5; Providence, R. I., Nov. 7; Aeolian Hall, New York, Nov. 20; Waldorf-Astoria, New York, Nov. 28.

Seydel, Irma.—New York, Nov. 2; Philadelphia, Nov. 5; Malden, Nov. 24; Mankato, Minn., Dec. 3; St. Louis, Dec. 5, 6.

Simmons, William.—Westwood, N. J., Nov. 22.

Spencer, Eleanor.—New York (Carnegie Hall), Nov. 11.

Spross, Charles Gilbert.—New York, Oct. 29; Nov. 1; Troy, N. Y., Nov. 5; Aeolian Hall, New York, Nov. 7; Newark, Nov. 9; Jersey City, Nov. 10; New York, Nov. 13, 14; East Orange, Nov. 17; New York, Nov. 18; Aeolian Hall, New York, Nov. 20.

Stevenson, Lucille.—Minneapolis, Oct. 26.

Sundelius, Mme. Marie.—Boston, Oct. 28; St. Johns, N. B., Nov. 10; Cleveland, Nov. 21; Bridgeport, Conn., Dec. 10.

Szumowska, Mme. Antoinette.—Simmons College, Boston, Nov. 14; Pittsburgh, Nov. 19; Painsville, O., Nov. 20, 21; Simmons College, Boston, Jan. 9 and Feb. 27.

Teyte, Maggie.—Cedar Falls, Ia., Oct. 24; Milwaukee, Oct. 26; New York, Nov. 2; Appleton, Wis., Nov. 4; Milwaukee, Wis., Nov. 7; Kansas City, Kan., Nov. 11; Oklahoma, Nov. 13; Boston, Nov. 20; Milton, Mass., Nov. 21; New York, Nov. 24; Buffalo, Nov. 27; Akron, O., Nov. 28.

Thompson, Edith.—Chicago, Nov. 14, 15; Portland, Me., Dec. 8.

Thornton, Rosalie.—Elyria, O., Oct. 28; New York, Nov. 3.

Trnka, Alois.—Jersey City, Nov. 10; Newark, Nov. 21; Glen Ridge, N. J., Jan. 6; Hamilton, N. Y., Jan. 27.

Van der Veer, Nevada.—Worcester, Mass., Nov. 9; Portland, Me., Nov. 10; Providence, R. I., Nov. 11; Springfield, Mass., Nov. 12.

Werrenrath, Reinold.—MacDowell Club, New York, Nov. 4; Columbia University, New York, Nov. 6; Worcester, Mass., Nov. 9; Portland, Me., Nov. 10; Providence, R. I., Nov. 11; Springfield, Mass., Nov. 12; Western tour beginning Nov. 25.

Wheeler, William.—Elizabeth, N. J., Dec. 18; Syracuse, N. Y., Dec. 29.

White, James Westley.—Norwich, Conn., Oct. 28.

Wilson, Gilbert.—Bloomfield, N. J., Nov. 7; **Witherspoon, Herbert.**—New York, Aeolian Hall, Nov. 6.

Young, John.—Jamaica, L. I., Oct. 24; East Orange, N. J., Oct. 28.

Orchestras, Quartets, Chorus, Etc.

American String Quartet.—Bloomfield, N. J., Nov. 17.

Boston Symphony Orchestra.—Carnegie Hall, New York, Nov. 6, 8; Dec. 4, 6; Brooklyn Academy of Music, Nov. 7; Dec. 5 (Fritz Kreisler, soloist).

Gamble Concert Party.—McKeesport, Pa., Oct. 24; Mt. Hermon, Mass., Oct. 27; Fall River, Oct. 28; Wilkes-Barre, Pa., Oct. 29; Delaware, O., Oct. 31; Battle Creek, Mich., Nov. 1; Plymouth, Ind., Nov. 3; Tippecanoe City, O., Nov. 4; Bellefonte, Pa., Nov. 10; Wheeling, W. Va., Nov. 11; Flint, Mich., Nov. 16; Detroit, Mich., Nov. 18.

Manhattan Ladies' Quartet.—Leonia, N. J., Oct. 24; New York, Oct. 26; Aeolian Hall, New York, Oct. 29; New York, Nov. 8; Brooklyn, N. Y., Nov. 18; New York, Dec. 7.

Minneapolis Symphony Orchestra.—Minneapolis, Oct. 24, 26; Nov. 2, 7, 9, 16, 21, 23, 30.

New York Philharmonic Orchestra.—Carnegie Hall, New York, Oct. 30, 31; Nov. 13, 14, 16, 20, 21.

New York Symphony Orchestra.—Aeolian Hall, New York, Oct. 26, 31; Nov. 2, 7, 9, 16, 21, 23, 30; Brooklyn Academy of Music, Nov. 1, 15.

People's Symphony Concerts.—Carnegie Hall, Nov. 9.

Schubert Quartet.—Jamaica, L. I., Oct. 24.

Steinert, Albert M. (Series of Concerts).—Worcester, Mass. (Sunday evenings), Oct. 26, Nov. 9, Nov. 23, Dec. 7; Portland, Me. (Monday evenings), Oct. 27, Nov. 10, Nov. 24, Dec. 8; Providence, R. I. (Tuesday evenings), Oct. 28, Nov. 11, Nov. 25, Dec. 9; Springfield, Mass. (Wednesday evenings), Oct. 29, Nov. 12, Nov. 26, Dec. 10.

Zellner Quartet.—Crawfordsville, Ind., Oct. 27; Galesburg, Ill., Oct. 28; Monmouth, Ill., Oct. 30; Lafayette, Ind., Oct. 31.

Mme. Possart Soloist in Century Opera Concert

Cornelia Rider-Possart, the pianist, will appear as soloist at the Century Opera concert on Sunday evening, October 26, playing Rubinstein's D Minor Concerto.



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